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TAXI DELIVERS **KNOCKOUT** PUNCH

+ more Agency of the Year
victories & B!G winners



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The Gazette

Words matter

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ON THE COVER Under the guise of a shot to support the 15 Below charity auction (see p. 98), we asked CEO Rob Guenette and ECD Steve Mykolyn of Agency of the Year winner Taxi to get into the ring. A simple shoot turned into a three-ring circus, complete with smoke machine, extras and wardrobe. And they got right into character, or perhaps Guenette was just shadow boxing to keep warm as Mykolyn, eyes glinting, shouted, "More blood!"

The result was captured by photographer Angus Rowe MacPherson and his team of assistants, who doubled as members of the press. Cue *Rocky* theme song....

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No losers in this issue

Regardless of their final rank, all the contenders for Agency of the Year, Media Agency of the Year and B!G submitted killer work, making deliberations exceedingly tough for our judges. Each victory was a real 13-rounder, and all the cases had to punch above their weight – creatively and strategically – to earn the golden TKOs.

As you may have guessed from the cover, the battle for Agency of the Year has been won by the feisty Taxi gang. CEO Rob Guenette and ECD Steve Mykolyn led the fast-growing fleet to reclaim its crown with efforts for Koodo, Aviva, Plan B, Bombardier and its own 15 Below coat-the-homeless project (note the cheeky cover product placement, and find out how you can help on p. 98). Taxi also took silver in the B!G awards for its Koodo launch work, which encompassed everything from shaping the basic offering to packaging and retail design.

Incidentally, B!G wasn't created because we felt there weren't enough awards to go around; in fact, it was just the opposite. Some of our brand-side readers felt that the zillion+ ad award shows recognized "creativity for creativity's sake" rather than major campaigns. B!G was the antidote, giving credit to big ideas for big brands with market impact. And to make it about truly significant change, we limited it to work that goes beyond advertising.

This year's B!G gold goes to the team that brought you the Dove play – the Mad Women of Ogilvy and Unilever. Back when we developed this award, we never imagined we'd be handing it to a major CPG player putting on a play. But it's exactly what we hoped for. Agencies aren't about advertising any more – any more than media agencies are about buying time.

It's about creating time. Which is what Lauren Richards and the team at Starcom MediaVest Group did to take our first juried Media Agency of the Year gold. One of their winning cases, the custom-designed Nintendo Wii moments throughout Canada's *Are You Smarter than a 5th Grader?* series, embodies the new attitude. It's opportunistic, aggressively creative and cost-effective, and the whole is greater than the sum of its parts.

On the topic of time – the frenetic pace at which things roll by (real-time access to everything everywhere) and how it's changing everything – Mykolyn explains that "people have to think in different timeframes," adding that some have trouble shifting out of the TV spot model. "The global timeframe is 24 hours. Look at Uniqlock [a Cannes Lion-winning widget for a Japanese retailer]. Every second of every day is an ad." Commenting on the radical shift in the agency biz in the past year, he says: "Compared to other industries, ours is probably the fastest for change outside of technology."

And Guenette says that forces a faster pace: "We have to think and execute quickly – and it'd better work. There's no fucking 'in the fullness of time' anymore." He also believes time – or its scarcity – is the new hot button for the future. "Forget about another car or more money; give me a park bench and time to breathe."

And the economy is only exacerbating the pressure. "Now, because everyone's scared shitless, it heightens the importance of ROI," says Guenette, who goes on to reveal the unyielding mindset behind the Taxi victory. "You could look at it like the toughest time to be in the business; we look at it as the adrenaline. The constant flux and change keep it exciting."

Incidentally, Taxi Toronto has its own in-house gym, and Taxi cafés are spreading from the west to the east, so perhaps stress reduction contributes to creating an environment conducive to coping – and excelling – in the new ideaframe. As per Mykolyn: "It's not about advertising any more."

Cheers,mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

P.S. Congratulations to all the contenders, and a big thanks to all our pollsters, nominators, voters, judges and everyone else who helped us celebrate Canada's best ideas in the mastery of time and space. Honourable mention goes to special reports editor Carey Toane, who survived her first AOY experience and helmed it graciously (often under fire and against the clock).

VP & Executive Editor / Mary Maddever / mmaddever@brunico.com

Associate Editor / Mary Dickie / mdickie@brunico.com

Creative Director / Stephen Stanley / sstanley@brunico.com

Special Reports Editor / Carey Toane / ctoane@brunico.com

Copy Chief & Writer / Emily Wexler / ewexler@brunico.com

Media Reporter / Jonathan Paul / jpaul@brunico.com

Intern / Marija Djukic / mdjukic@brunico.com

Contributors / Tony Chapman / Mike Farrell /

Will Novosedlik / Ken Wong

Sales / (416) 408-2300 / Fax (416) 408-0870

Publisher & Executive VP / Laas Turnbull / lturnbull@brunico.com

Sales Manager / Carrie Gillis / carrie@strategy.brunico.com

Account Manager / Adam Conrad / adam@strategy.brunico.com

Account Manager / Jamie Harju / jamie@strategy.brunico.com

Account Manager / Stephanie Greenberg / stephanie@strategy.brunico.com

Senior Advertising Sales Agent / Ramona Persaud / ramona@strategy.brunico.com

Marketing & Publishing Co-ordinator / Melanie Smith / msmith@brunico.com

Director Creative Services / Kerry Aitcheson / kaitcheson@brunico.com

Production & Distribution Co-ordinator / Sasha Kosovic / skosovic@brunico.com

Senior Manager, Audience Services / Jennifer Colvin / jcolvin@brunico.com

Assistant Manager, Audience Services / Christine McNalley / cmcnalley@brunico.com

Conference Producer / Wendy Morrison / wendy@strategy.brunico.com

Administration

President & CEO / Russell Goldstein / rgoldstein@brunico.com

Executive VP / Laas Turnbull / lturnbull@brunico.com

VP & Editorial Director / Mary Maddever / mmaddever@brunico.com

VP & Chief Information Officer / Omri Tintpulver / otintpulver@brunico.com

How to reach us

Strategy, 366 Adelaide Street West, Suite 500, Toronto, Ontario, Canada M5V 1R9
Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870
Internet: www.strategymag.com

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This is a highly-targeted opportunity for youth media – traditional and non – youth agencies and research companies to profile their offerings to Canada's most influential client marketers and media buyers. Participants are afforded the chance to offer specific case studies, offer conclusive numbers and in essence show why including their services as part of a strategy to reach youth will deliver results.

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CLOSING DATE: DECEMBER 4, 2008

PRETTY IN PINK

BY JONATHAN PAUL



October was Breast Cancer Awareness Month, and a plethora of branded partnerships had consumers seeing pink. But Telus had Rethink Breast Cancer also seeing green.

Starting last February, Telus pledged to donate \$25 to the charity for every Pink BlackBerry Pearl 8130 Smartphone sold (\$50 for those purchased by a Telus team member) until the end of October, up to \$250,000. But the program was so successful that Telus donated \$1.15 million to Rethink on Oct. 22 – and decided to extend the initiative until Dec. 31. Pink Gund chameleons were also available at Telus stores for \$5.99, with all proceeds going to Rethink, proving that even plush versions of the reptile can change colour.

Here are four other efforts that tickled us pink:



1. Torontonians may see an unusual vehicle fighting breast cancer – a pink ready-mix truck. The first of its kind in Canada, the Pink-Truck came about through a partnership between

Toronto-based construction products manufacturer St. Marys Cement and the Canadian Breast Cancer Foundation as part of the “Building a Concrete Cure” campaign.

2. Handywomen looking to complete DIY projects in style were able to pick up a hot pink tool kit at Canadian Tire, with \$2 from each sale donated to Rethink Breast Cancer.



3. And if you want a matching laptop, Toshiba Canada launched a limited-edition pink version of its Portégé M800 at Best Buy. Until

the end of the year, \$40 from each sale will be donated to the Canadian Breast Cancer Foundation.

4. Our final pink team shout out goes to Nickelodeon’s *SpongeBob SquarePants*! SpongeBob PinkPants microfiber clog slippers for women were available at Jean Coutu pharmacies for \$12.99, and plush versions at Wal-Mart for the same price. Nickelodeon donated 100% of its profits to Rethink Breast Cancer.



ACCOUNTANTS PAY KIDS TO SAVE PLANET



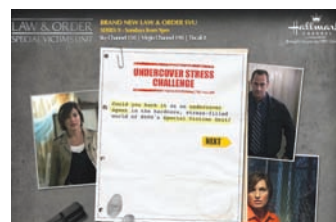
First they wanted young people to rule the world, now they want them to save it. The Institute of Chartered Accountants of Ontario (ICAO)’s Philanthropy Challenge is a call to Ontario high school and university students to come up with an innovative way to “save the world” through a business or product idea.

The contest is part of the “Rule the World” recruitment campaign, which came about when the ICAO and Ogilvy discovered through focus groups that young people don’t know much about what CAs do, or that they’re often in leadership positions.

“We thought it would be great to let them show their mettle and have a positive impact,” says Jon French, associate director of career information at the ICAO. The Institute is spreading the “rule the world, save the world” message through print materials and a website (guidetorulingtheworld.ca) created by Ogilvy, as well as campus events.

Students can enter the Philanthropy Challenge on the website, but they must first register with the ICAO’s Associate Student Program. The winners (a two-person high school team and an individual in university) will walk away with \$10,000, half of which is to be used to implement their idea with the help of a CA mentor. The contest closes March 13. **EW**

UNDERCOVER PRESSURE



Have you ever wondered if you have what it takes to be a covert operative?

To mark the launch of *Law & Order: Special*

Victims Unit on Hallmark, London-based creative shop Ralph put together a microsite, willyoubreak.com, that gauges how well would-be agents would cope with the pressures of being on undercover assignment for the SVU.

The challenge gives players a five-second glance at their cover, then asks them to recall details from the profile while they’re watching a clip featuring *SVU*’s Det. Benson (Mariska Hargitay) undercover at a prison. One’s ability to manage their heartbeat is monitored by tapping the space bar.

The viral nature comes into play with a prompt to test a friend for a chance to win flights to New York City. **JP**

PICK FROM ABROAD: THE U.S.



ENERGIZER HOPS ONTO FACEBOOK

If you're an admirer of Energizer's long-eared, drum-beating brand ambassador, you'll be able to make your fan status official this month, when Energizer Canada launches the Energizer Bunny Facebook Fan Page.

The page, developed by Toronto-based Spider Marketing Solutions, will feature "Bunny Beats," a drum-themed memory game that includes a leader board and the ability for players to challenge their friends. There's also a click-through to Energizer's national "Toy an Hour" promotion, where consumers can compete in an online game, which sees the bunny hopping around to catch presents falling from Santa's sleigh. Energizer will make an equal donation to Ronald McDonald House for every toy won.

"We see Facebook as a critical place for the brand play,"

says Spider account manager Josh Dyan. "It's important not to interrupt what consumers are doing, but rather harness it – give them the tools to interact with their friends while offering them value for taking part in what we have to offer."

The company also plans to leverage Facebook in early 2009 to celebrate the bunny's 20th birthday. That program, which is still in development, will revolve around a contest involving a surprise gift from the Energizer Bunny himself on consumers' birthdays.

The battery brand is also partnering with yumymummyclub.ca. Until October 2009, Yummy Mummy blogger Racheal McCaig will take on the persona of the Energizer Mummy, sharing with her readers different ways that Energizer products can be used in their day-to-day lives. Consumers will also be able to enter national Energizer promotions directly from the Yummy Mummy site, and access exclusive contests and promotions throughout the year. **JP**

DO NOT CALL BY THE NUMBERS

BY EMILY WEXLER

Since Sept. 30, millions of Canadians have said no to hearing about Hawaiian vacations or snow removal services over the phone. The CRTC's National Do Not Call List allows people to register their numbers as "do not disturb," unless you're calling from a political party, charity or newspaper, conducting a survey or already have a relationship with the person (or feel lucky and/or litigious). Here's a look at the DNCL by the numbers:

- **155,000**: people employed by the telemarketing industry in Canada
- **\$27 billion**: amount of revenue generated by telemarketing last year
- **\$15,000**: amount a company could be fined if they violate the new law
- **145 million**: American numbers signed on to the U.S. DNC registry since 2003
- **2.7 million**: phone numbers registered the first week
- **640,000**: phone numbers registered the first day
- **18,000**: people who tried to register at the exact same time on the first day

"We see Facebook as a critical place for the brand play"

Brilliant!

ALGOMA ISN'T COLOSSAL

BY JONATHAN PAUL



Algoma University wants prospective students to know that it won't force them to conform. The Sault Ste. Marie-based university, which was established in June, launched a sassy social media campaign promoting fictional "Colossal University," a place that churns out cookie cutter graduates.

The campaign, developed by Toronto's McDonnell Haynes Advertising & Design and targeting university-bound kids in the GTA, uses wild postings and transit ads depicting a cookie cutter, a deli counter number dispenser and a light bulb with slogans like "Every Colossal U student will turn out exactly the same. We guarantee it." It also includes ads on Pizza Pizza's in-store digital signage network and streaming video banners on social networking sites. "Our target market lives on Twitter, Flickr, Facebook and MySpace," explains Anita Dong, president, McDonnell Haynes.

The creative drives traffic to a microsite for Colossal U, colossalu.com, where a young woman condemns the site's "offerings." An Algoma University logo drops down and the woman begins to explain why Algoma is different, and suggests watching professors and students talking about the university in video testimonials.

The campaign debuted in September at the 2008 Ontario Universities Fair, where Algoma's booth presented faceless mannequins with arms up to ask questions that couldn't be answered because the "prof" was on a video monitor.

Media buys for the campaign, which runs until mid-November, were handled by Toronto-based Magi Communications, and streaming video and links will continue to be placed on additional social networking sites.

WATER COOLER

ASKING CANADIANS

With the global economy in free-fall and the holidays around the corner, will we get caught up in the spirit of the season and forget about our lighter pocketbooks? We wondered if the floundering economy would leave people feeling more Scrooge-like or still spending like Santa.

In light of the economy, how do you plan on changing your holiday spending habits?

I won't change my holiday spending	54%
I'll be buying fewer gifts this year	38%
I'll do more online shopping to curtail impulse purchases	4%
Homemade gifts for everyone! Hope you like sock puppets	3%
What downturn? I plan on spending more	1%

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from Oct. 3 to Oct. 6, 2008. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com



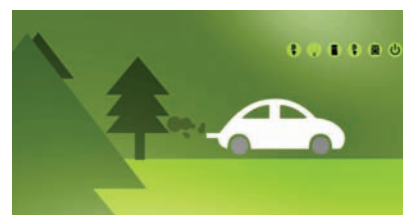
CBC GOES "GREEN"

BY MARIJA DJUKIC

Hoping to encourage Canadians to think and act green, CBC and its late-night talk show *The Hour* teamed up with Toronto-based Internet solutions provider Cisco Systems Canada to launch a national environmental movement, One Million Acts of Green (OMaOG).

OMaOG calls on Canadians to commit eco-friendly acts such as recycling cell phones or building a green roof. They can then be entered on OMaOG's site to see an immediate impact using GreenNexus' green calculator.

Willa Black, VP corporate marketing at Cisco, came up with the



concept to better drive Cisco's Human Network Effect marketing campaign globally. "The challenge in Canada was to

bring the campaign to life with a clear example of how people can use the network as a platform for positive change," she says.

The Hour is also encouraging other CBC programs to "go green." Programs on board include *CBC News*, *Steven & Chris* and *CBC Sports*.

Advertising to promote the green movement includes 15-second TV teaser ads, while 15- and 30-second spots featuring celebrities and green experts are in the works.

OMaOG's partners include the Clean Air Foundation, David Suzuki Foundation, Earth Day Canada, Evergreen and Green Street. The movement will run until the goal of one million acts has been hit. www.onemillionactsofgreen.com



CHOCOLATE MILK HITS THE GYM

After a vigorous workout, you reach for a cold, refreshing bottle of...chocolate milk? That's what the Dairy Farmers of Canada are suggesting. A new campaign from Due North Communications promotes the post-workout benefits of chocolate milk, including its levels of protein and carbohydrates (white milk is recommended for less strenuous workouts). Rob Nadler, group account director at Due North, says that while most people are aware of the need to rehydrate after a workout, "nobody's ever really talked to the average consumer about the fact that after a workout, you need to refuel your muscles specifically."

In August and September, the campaign educated personal trainers and athletes at marathons, triathlons and CanFit Pro events, and through a partnership with Goodlife Fitness. The consumer launch, which runs through December, will educate the public through TV commercials, ads in fitness magazines, flyers in Goodlife gyms and consumer events in hockey arenas and sport clubs throughout Ontario and the Maritimes. It all drives to rechargewithmilk.ca, which provides information on the post-workout benefits of milk, plus a contest to win prizes and gym memberships. Due North also came up with the concept of tsn.ca's milk-sponsored "Spills of the Week" and thescore.com's "Spilt Milk Plays of the Week."

The TV and magazine ads will make a comeback in March, when many people wake from winter hibernation to hit the workout circuit again. **EW**



THE 2009 NABS SWIMSUIT CALENDAR IS COMING.
AND IT'S NOT GOING TO BE PRETTY.

nabs
SWIMSUIT
CALENDAR
2009

who.

Selling fresh air



Bio

Born: Edmonton, Alta., Jan. 16, 1975

Grew up: in a supportive, entrepreneurial family with one sister

Attended: University of Calgary

Married: to the love of his life, Laura

Children: Gavin (2) and one on the way (ETA: Nov. 10)

Pets: Sadie, their energetic dog

Hobbies: Travel, skiing, tennis, equestrian, investing, adventure sports (now limited due to aforementioned family)

Career: Started with P&G in Calgary in strategic planning sales role before moving to Toronto in 2000 to complete assignments in Paper and Fabric & Home care. Moved into marketing and completed assignments in Laundry & Paper in Canada and managed Hair Care & Colour Division in Chile, SA, prior to current role, managing Homecare Division in Canada.

strategy was recently invited to co-judge P&G's internal Best Brand Building Award finalists with president Tim Penner. Seeing the insights driving Canada's largest CPG player's best work was worth sharing from a made-in-Canada inspirational POV. Here's a glimpse of the winner, Febreze's Trevor Thrun, and the thinking behind P&G Canada's best brand-building.

BY MARY MADDEVER

If you took over the management of an established 10-year-old brand, you might be inclined to surmise that consumers "got" your product over the decade since its launch.

Not so for Febreze brand builder Trevor Thrun, manager of P&G's home care division, whose remit also includes Cascade, Dawn, Swiffer and the Mr. Clean business. He asked questions, and what his team did with the answers is why P&G Canada's marketing efforts are leading Febreze strategy globally right now.

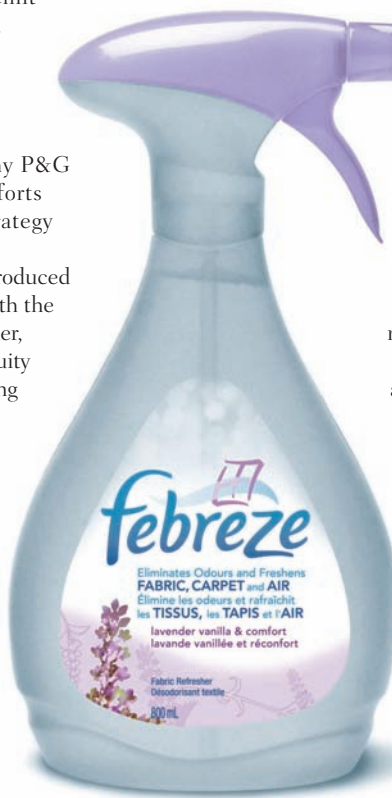
When Febreze was introduced to Canadians in 1998 with the launch of Fabric Refresher, it quickly established equity in the realm of eliminating pesky odours clinging to upholstery and other non-wipeable surfaces around the home. But six years later, when P&G decided to enter the \$200-million Canadian air-care market with Febreze Air Effects spray and Scentstories' disc-based system, the market was dominated by SC Johnson's Glade and Reckitt Benckiser's Airwick and Lysol brands, which had amassed 30%+ shares and were building off strong brand heritage. So the Febreze team's mission was to parlay its odour-killing cred into the crowded air-care space.

Thrun, who's been with P&G 11 years, came in midstream on Febreze's air-care launch in Canada three years ago, bringing fresh eyes to the challenge. He looked at the numbers and saw great Febreze loyalty, but

he also saw Fabric Refresher penetration and volume declining. Consequently, the Febreze team, which consists of two people on the marketing side, talked to consumers to find out why. It turns out that many didn't believe odours lived in fabric and therefore didn't see a need for the product. And some believed Febreze just covered up bad smells, rather than eliminating them.

Via shop-alongs, focus groups and consumer immersion exercises designed and executed by consumer research manager Ataollah Haftchenary, the team realized that there was more educating to do, and that U.S.-driven, consumption-focused marcom wasn't going to work in Canada. Wider opportunity for trial and a stronger emphasis on functionality were identified as the missing links.

The research specifically pointed to spelling out the product benefits in marcom and packaging in order to let the value-conscious Canadian shopper mull over the dual whammy of "Eliminates Odours AND Freshens." It might not sound earth-shaking, but it worked.





This Canadian-driven campaign has been picked up globally

Three years later, with the Febreze brand continuing to build out within the wider air-care market – including the launch of NOTICEables plug-in products in 2006 and candles in July '07 – the Canadian strategy of encouraging trial and showcasing all the uses and efficacy of the line still resonates.

Febreze has gone from last-to-market, third-place standing in Canada to hit top dog sales in the air-care business in Q1 '08. This is the second year that the Febreze Canadian business is the growth leader globally and for P&G Canada, and it's the only market globally that is growing household penetration on the Fabric Refresher side.

"We started as number three," recalls Thrun, "and last year we solidified as number two. We achieved number one status in April 2008 in Canada in this category, the only country where we've got number one status."

I was practically **living with consumers over the past year and a half**

A "Seven-Day Challenge" educational effort led the initiative, followed by the "In the Know" spots. "People understood what Febreze stood for," elaborates Thrun, "It was about making it relevant to their everyday life. 'How is it important for me?' That's what the spots were focused on: 'These are the odour cues you might have as well.'"

Curiously, the campaign that conveyed this strategy of addressing trial barriers was pieced together by scanning creative sourced from other P&G markets globally. "One of the pieces that I'm a big proponent of is looking for efficiencies," says Thrun. "We looked at an Australian launch spot and did some testing, but it didn't quite move the needle, so we looked again."

Ultimately, Thrun and P&G brand manager Judy Okten – a key player in bringing the insights to life by working with consumers and overseeing the creative-quiltwork effort – found two 60-second U.S. DRTV spots that covered the right territory and worked with Grey New York to create two 30-second Canadian versions focused on education and driving trial. And they did it in three months at 10% of the typical cost, yielding best-in-class recall and brand linkage to boot.



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Thrun describes the effort, which began in April 2007 and was refreshed in January, as “one of the strongest pieces we have.” Now, this “search and reapply” poster campaign’s insights are also being applied throughout the U.S. and Western Europe.

Thrun says Haftchenary’s efforts were critical in uncovering the trial barrier insights and testing the creative executions. “He truly lived our motto of ‘Consumer is the Boss,’” he says. As did Grey New York. “They were with us all the way along the consumer research journey to turn insight into action. I have had a great team working with me to help deliver the results.”

And the Fabric Refresher success fuelled the air-care expansion strategy. “It’s a new category for Canadians in general, and for us,” explains Thrun. “We spent a lot of time talking to consumers about what they liked and what they were looking for, and found odour elimination worked well in air care, so we had a fairly strong platform.

“We had to shake up the category with design expertise,” recalls Thrun of the initial 2004 air-care forays. “Air Effects, our instant action product, came into the market with a fresh look, and we developed design trademarks around the delivery system.” P&G opted for a much lighter delivery, whereas its competitors were typical sprays. “Air Effects quickly became a dominant player,” he says. And in the case of Scentstories, the innovation was designing a product that would deliver a continuous scent experience.

Most recently, the brand extended into the candle biz with Febreze Candles. Again, Thrun attributes success to a Canadian-specific value claim designed for comparative shoppers in this crowded category, which touts “up to 30 hours of Febreze Freshness.” Packaging tweaks that stress “eliminates odors and freshens” as well as duration are among the Canadian insights being picked up globally.

And while Thrun says P&G can often use a single platform, he and brand manager Marc Aube, along with BCP, created Quebec-specific marcom to compete in the particularly competitive candles category in that market. “In Quebec, they enjoy more of an emotional connection,” says Thrun, explaining the use of Quebec personality Clodine Desrochers for market-specific spots created by BCP prior to the summer 2007 product launch.

Overall, Thrun attributes Canada’s success in beating major markets like the U.S., U.K. and Japan in driving Febreze’s growth to talking to Canadians. “We spend time understanding the consumer as the user, and as the shopper.”

And what were some of the insights they uncovered? “The key piece for us is that it’s a little more similar to the beauty category,” he says. “Consumers are looking for an experience. They like to spend some time shopping it and experiencing it.” So the challenge became “how to deliver news to the category – new products and experiences.”

The most recent marketing eureka for air care came directly from research on fabric refreshers. “I was practically living with



Regional celebrity Clodine Desrochers helped the brand strike a chord with Quebecers

consumers over the past year and a half,” explains Thrun. He and his team consistently heard that people wanted a comfortable environment, and that meant finding “natural” air-freshening solutions.

In pursuit of that, not surprisingly, people love to open the window. “It’s uncanny how many times we heard that analogy,” says Thrun. So they looked at bringing that to life.

“We had just launched the energized continuous action biz,” recalls Thrun, referring to plug-ins and battery-powered air enhancers such as NOTICEables. As they were looking for an opportunity to tie all the Febreze

products together, Thrun says the open window refrain kept cropping up. And being Canada, “it came to my mind, what do you do when it’s 30 below?”

That led to positioning Febreze as the less chilling winter alternative to opening the window. To catch the attention of harried shoppers, an eye-catching campaign was mounted that made the end game really clear. “Let in the ‘breze,” with its wintry window imagery, positioned the benefits in a whimsical way that was unusual for the category, and earned share of voice leadership for P&G. At retail, the program also earned exponential display and support.

SIX QUESTIONS

If you had to appear on a reality show, which one would it be?

The Amazing Race. I have been to 85 countries, and I love adventure travel.

How would you describe your management style?

Servant leadership. I work for my people instead of the other way around. I need them to do great things that I couldn’t do on my own.

All-time favourite Canadian ad?

“I am Canadian.” I like how the ad spoke to Canadians in a relevant, heart-opening way. It may also be a bit of my Canadian pride, having travelled so much.

As a child, what did you want to be when you grew up?

I always wanted to be an airline pilot, but I had glasses and back then you needed 20/20 vision.

First job?

I started as an entrepreneur at 15 and owned a business for six years prior to joining P&G. It was a landscaping business that I sold before taking a year off to travel.

Most important thing you learned from a mentor?

The most important mentor in my life is my father. Despite my drive to succeed, he always encouraged me to enjoy the ride along the way. My choice to take a year off to travel was in large part due to his advice. It was one of the best decisions I ever made.



With minimalist copy that read: “Freshen up without covering up,” the simple graphic of a frosted window had great stopping power in OOH placements across Toronto and national reach via online and in print, while full-pallet

displays at retail (a first) clinched the deal with free trial coupons.

Thrun says the key was matching the media to the creative. “We wanted to have relevant touchpoints where consumers would

think about opening windows or want to let in fresh air.” Unique placements included public transit because, as Thrun points out, “there are odours, and you’re not allowed to open windows.” The campaign also included five-storey-high building murals in Toronto featuring larger-than-life windows.

Thrun credits Okten for working with Cossette Toronto on the creative for this campaign; online was by Barefoot, and all worked closely with SMG.

This made-in-Canada “Let in the breze” approach is now being reapplied globally. And that’s why Canada is seen as the lead global market driving the Febreze biz forward. “What makes the Febreze campaign so special is that it taps into such a simple but powerful Canadian insight,” says P&G president Tim Penner. “The message is crystal clear, and the campaign surrounds the target consumer with messages at every touchpoint to make the overall campaign feel bigger.”

A holistic campaign that innovatively tied products together in a crowded category earned Thrun and team Febreze the judges’ nod. And, according to Penner, the team effort was also a factor: “This was a great piece of work by many people across many of our agencies, all led by Trevor Thrun.” ■

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What's that smell?

BY JONATHAN PAUL

Walking into contemporary residential furniture retailer Mobilia's flagship store in Montreal, your nose is greeted by air infused with a cherry blossom fragrance as the sights and sounds of '80s pop and R&B steal into your ears and intrigue your eyes. The sensory smorgasbord is thanks to Montreal-based Senscity, which aims to reinforce brands' images by creating memorable and robust retail experiences.

"It's about creating an ambience, but based on real marketing objectives," explains Annie Mailloux, VP of business development for Senscity.

The recently launched Senscity (formerly Mood Media) employs video, sound and olfactory technologies in its services. As well as Mobilia, the company's client list has over 50 names, including the Bay, Aldo, Novotel and eyecare provider IRIS.



If the semi-transparent video screen doesn't attract you, how about the cherry blossom scent?

For Mobilia, Senscity developed a customized sensorial experience to attract a new, younger target market, specifically to its flagship store. It includes a combination of the personalized fragrance (diffused throughout the store using nano-droplet generation technology) with musical and video selections (featuring artists like Kylie Minogue) inspired by the brand's personality and marketing goals.

The custom-designed video programming transmits on five screens throughout the store, to mirror the ambience found in a modern living room setting. Senscity also put a semi-transparent screen at the centre of the store that displays video clips to attract passersby.

And what would calm you down if your eye were about to be surgically altered with a laser? Perhaps a fresh woodland fragrance would do the trick. That's what Senscity used for Langley, B.C.-based IRIS, an optometric retailer and laser surgery service provider.

Senscity incorporated the scent in IRIS' centres across the country, complementing it with calming lounge music playing in the waiting room of its laser eye treatment clinics to soothe the nerves of those awaiting surgery. In the operating room, the fragrance is paired with classical music.

Brands can expect to pay a fee of around \$500 a month, per site, for fully integrated sensorial solutions. ■

www.senscity.ca

51.2

BY MIKE FARRELL

This is the percentage of Canadians aged 25 to 34 who expect to leave their jobs in two years or less. Yikes!

So let me get this straight: fully half of the young careerists in any shop are thinking of blowing out of there fairly soon? The answer, dauntingly, is "yes." In fact, more than a quarter plan to move on within a year.

Many see their early jobs as a series of stepping stones on the way to their dream of making a living on their own terms. The pivotal question is, "What can your company do for me?" rather than, "What can I do for your company?"

As a generation, they have taken the clarion call of being in charge of their own destiny to its natural conclusion: a place where one actually lives, and doesn't just pay lip service to the work/life balance. And if you don't embrace their attitudes, they won't work for you – which would be a problem. The good news is that they are ready to work hard and make an impact quickly.

So how do you keep them from jumping ship early?

There's no silver bullet (duh), but you would do well to:

- recognize that culture plays a bigger role in their lives than in previous generations' (and let it bleed into the workplace)
- understand that transferable training and skills development are essential to their job satisfaction
- incorporate more diversity into their job experience
- provide them with a more collaborative working environment
- entertain the notion of flexibility in the workplace (including hours, locale and personal customization of work protocol)

Is that all? Just joking.

This "statsthought" is gleaned from Ping, Youthography's quarterly national study of Canadians aged 9 to 34. It was culled from a fall 2008 survey responded to by 2,097 9- to 34-year-olds and a sub-set of 210 25- to 34-year-olds, regionally represented. Mike Farrell (partner, chief strategic officer) can be reached at mike@youthography.com.

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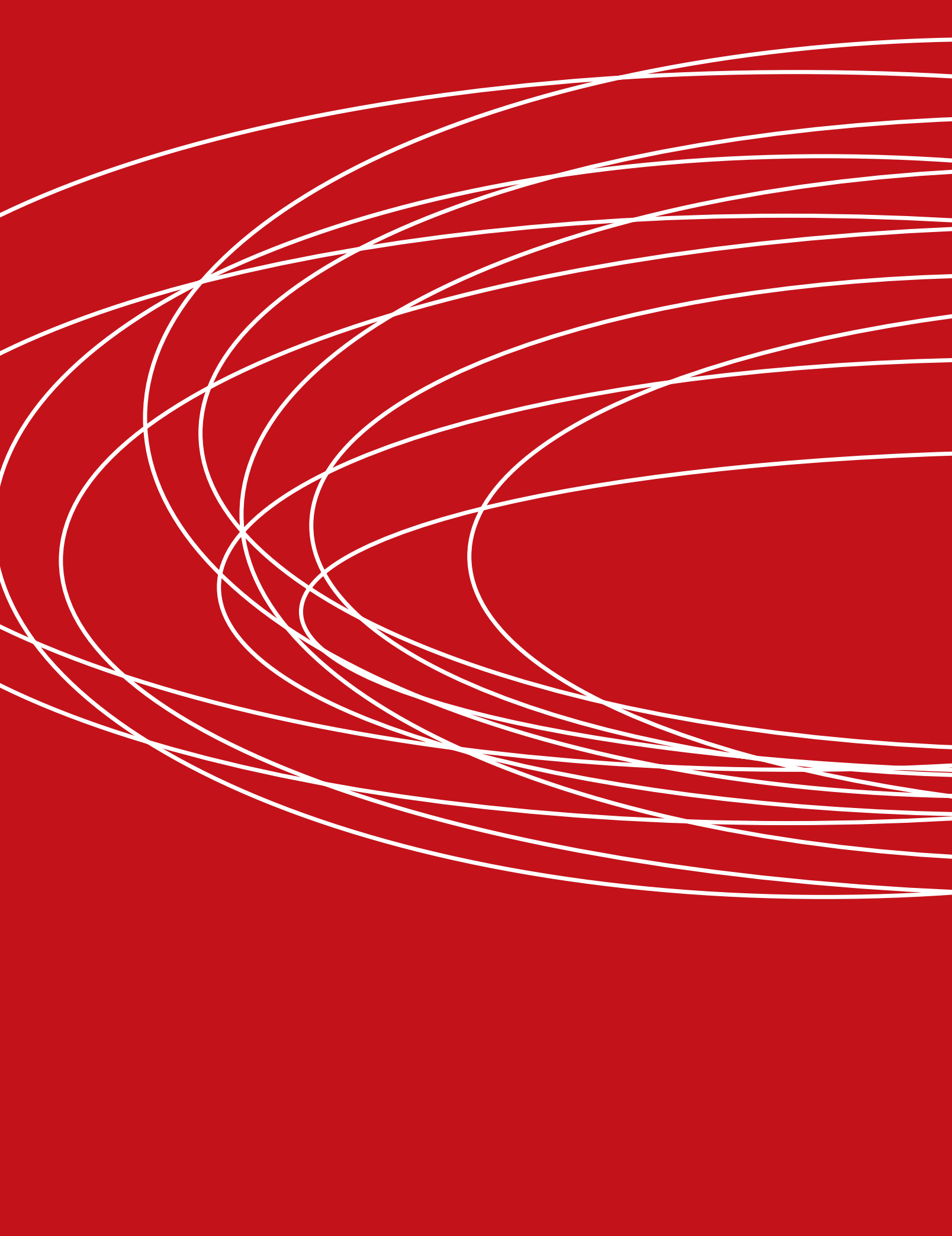
CUSTOM PUBLISHING

custom publishing

IN the '90s, Ontario's LCBO stores sought to improve customer service by delivering information about its products and suppliers in a package that spoke to their customers' lifestyles. The result was *Food & Drink*, the LCBO's custom magazine that is published six times a year and currently boasts a readership of 2.3 million people per issue. "It became the guide for entertaining responsibly and gave our suppliers a vehicle for talking directly to the consumer," says Chris Layton, LCBO's media relations manager. The result? The LCBO experienced a substantial sales uplift and increased in-store traffic. "There was also a long-term benefit, because it developed a more knowledgeable and engaged consumer," adds Layton. And LCBO's success is something that Transcontinental is replicating for liquor boards in Quebec, all the Atlantic Provinces and with

the forthcoming launch of the magazine for the Liquor Stores Group in Alberta.

Maintaining customer relationships and building long-term loyalty will be key to weathering an economic downturn. This is custom publishing's premier strength: meeting objectives and creating brand loyalty by focusing on the customer of the brand, not just the product it represents. And new initiatives on established and emerging digital platforms are increasing the opportunities for ongoing contact with customers through bespoke content. Says Eric Schneider, president and CEO of Toronto-based Redwood, "Gradually we're getting marketers to look at audience segments that represent value across a portfolio and ask, How do we build a relationship with them and within that relationship, how do we start talking across the broad spectrum of our clients' products and services?"



The background is a solid red color. Overlaid on this are numerous thin, white, curved lines that sweep across the frame from the left towards the right. These lines vary in length and curvature, creating a sense of motion and depth. Some lines are more horizontal, while others curve more sharply, resembling a stylized representation of a forest or a series of orbits.

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branded content. thinking ahead.

Minding content, mining awareness

Digital media is changing the face of custom publishing. What was predominately tangible, glossy and delivered to your doorstep is quickly morphing into something interactive, bespoke and delivered to your BlackBerry. "We deliver digital content solutions that cut through the clutter," says Joe Barbieri, Redwood Custom Communications VP of marketing and business development. "We are focused on crafting very targeted content solutions that reach high-value customers and maximize ROI." The benefits are numerous, from increased frequency of contact at an achievable price point to creating more transactional environments. But, notes Redwood president and CEO Eric Schneider, it's not the media that ultimately adds value. "What gives intrinsic value to magazines still holds the power, and that's content," he says.

Redwood – which boasts an international reach from offices in New York and Toronto, and affiliated offices in London and Tokyo – has an award-winning track record for creating results-driven content. "It's never content for content's sake, we're strategically grounded," says Barbieri. "As a marketing agency, our priority is to bring innovative

strategic thinking to our creative work, and to help brands realize competitive advantage. We cater to leading North American brands such as Sears, Sobeys and Aeroplan, and have the network in place to service global brands such as P&G, Mazda, Volvo and Land Rover.



Redwood launched Aeroplan Arrival magazine in September 2008 for Aeroplan. To learn more about Redwood visit redwoodcc.com/portfolio

Where product-focused marketing initiatives aim to entice people when they're in a purchase phase, Redwood focuses on the consumer's interests to create awareness, build loyalty, promote advocacy for a brand and, ultimately, entice them to buy at all points in the relationship. "Content can create an interest to consumers that might need to be moved along the purchase cycle," says Schneider. "A story founded in brand principles but not overtly marketing in its orientation is still of interest." In other words, instead of "Buy Philadelphia cream cheese" the message is embedded into a lifestyle story rich in take-away: "Here are 10 ways to use Philadelphia cream cheese to whip together a meal that's quick, nutritious, tried and tested." In the case of

automotive, there's typically a three-to-five year gap between purchase and repurchase; custom publishing initiatives keep customers engaged with the brand in the intervening years.

Built for tomorrow Redwood: ready for the future

How has digital distribution affected custom publishing?

We have a fundamental principle that content is the value proposition, but your content has to be integrated across media. That integration means those ideas have to come from a media-neutral root.

How does Redwood foster a media-neutral approach?

We've avoided creating media silos – we don't have an interactive division and a print division and a DM division. Instead, we have brand teams. The brand teams are aligned with a client and are focused on the brand and understanding the client's customers. This way, you're solving issues at a media-neutral level and then executing by using the appropriate disciplines.

Who's on these brand teams?

For online initiatives, there's often a web master, a web editor, a web design expert. But they attend the same brainstorming sessions and meetings as people that work on print – they plan together. A centralized leadership ensures there are people at a very senior level with diverse experience across media, whether it's interactive or print, also working across these brand teams.

How significant is interactive now?

About 25% of our revenues are interactive. We have a very large commodity-based print side that almost distorts the overall value. (The commodity side of print is much higher when you take into account paper, print, postage.) From

a workload perspective it's probably somewhat higher than 25%.

What's the next frontier for custom publishing?

Mobile devices will give consumers an opportunity to access content that will reinforce and support a purchase decision at 'the first moment of truth', or at the point of sale (the retail environment). Say you've read a recipe, but when you get to the store you're lost about what you need. There's technology out there, that can enable consumers to scan a UPC code and end up in a content environment that will give information about how you use that product, what other products they need, and so on.

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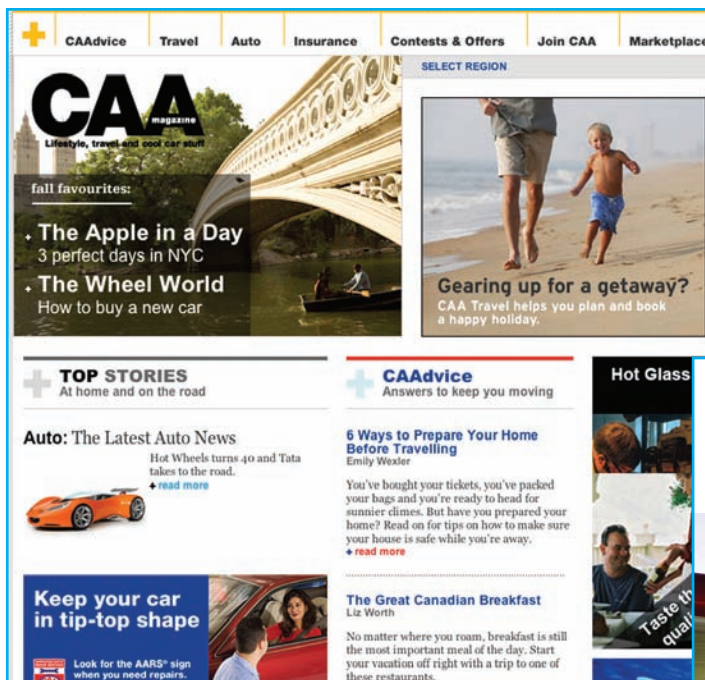


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However, beyond automotive and retail, custom content strategies are proven to add value to the core business of organizations in diverse industry sectors. Transcontinental Custom Communications' consumer publishing background helped establish the firm's significant network of contributors who are expert in a wide range of sectors, from fashion to finance and beyond.



Redwood is the publisher of CAA Magazine and caamagazine.ca. To learn more about Redwood visit redwoodcc.com/portfolio

For more than a year, Transcontinental has been in acquisition mode, sagely snapping up international partners building capabilities to provide its clients with world-class expertise. The trend kicked off in August 2007 when Transcontinental entered into a joint-venture agreement with U.K. custom publishing agency Seven Squared. The move officially launched Transcontinental Custom Communications, which, in short order, snapped up clients such as Dove Unilever, Canada Post, Metro Inc., the Canadian Cosmetic, Toiletry and Fragrance Association and Samsung. In March, Transcontinental bought ThinData, Canada's largest permission-based email marketing services firm that provides a powerful complement to its print custom content creation services. And in September, it acquired Rastar, a U.S.-based direct marketing company that provides an entrée into the American market. "We have north of 14,000 employees and they all contribute in one way or another to the success of our customers," says Stéphane Gagné, who oversees all of Transcontinental's custom content activities. "Each of the units – whether custom creation, database marketing, email, printing – all have niche and specific skills. We bring those to the customer in a one-stop shop. By building a multidisciplinary team around their objectives, we give them one simple entry point."

Mags to riches

By leveraging this content across multiple platforms, "we take a client's brand and turn it into a media experience," says Redwood's Schneider. The company has worked for clients such as Kraft, Procter & Gamble, Mazda and, most recently, Aeroplan, for which it introduced *Aeroplan Arrival*, a quarterly magazine mailed to 500,000 people that launched with the fall 2008 issue. As Aeroplan evolves from a travel-rewards program to a more diverse loyalty program, the magazine educates members on how to accumulate or cash in miles with multiple brand partners while jet-setting articles about Canada's wine country or Buenos Aires simultaneously stir up the inspirational joie de vivre intrinsic to the brand.

"The print piece, as a tool to break through the front door and create awareness, acts as a driver to a web environment," says Schneider, be it blogs, newsletters or video content. Barbieri echoes the sentiment: "Redwood has a core competency online, but our heritage in print is serv-



ing clients well." Once pushed online, customers interact or transact with content that can be more narrowly tailored to the user, moving towards one-to-one communication.

Thanks to *Food & Drink*, LCBO.com has become a popular online resource, recording over five million visitors annually who search for product and recipes featured in the magazine. Recently, LCBO introduced a series of video podcast (also available through iTunes) that complement in-store promotions and enhance consumers' product knowledge. Five podcasts have aired

so far and have been viewed 18,000 times. Says Layton, "The podcasts bring the content alive for people: it virtually takes them to wineries, introduces them to the personalities behind the bottles. We recognize it's a digital age and people are going to online sources more and more."

Looking forward, Transcontinental's Gagné hints at several major announcements to come regarding new clients and initiatives. Already, the company is working on projects that interface with Facebook and BlackBerry applications. "That's the future," he says. Transcontinental's flurry of activity is in stride with the growth of the custom publishing category itself. "Recent research notes that custom publishing is second only to word of mouth as the fastest-growing area of marketing, and that growth is forecast to be steady until 2012," notes Gagné.

Power to the people

While creating relevant content on multiple platforms is key, reaching people in targeted sectors is, too. Across its properties, Transcontinental has amassed a database of 7.5 million Canadians. "We have very detailed socio-graphic information on these customers," says Gagné. "When you're looking at how to reach a very specific audience, having those names and being able to access those people in a permission-based way is a major asset. It gives our clients the opportunity to use their content for acquisition purposes as well as for their existing customers. Essentially, our clients can build far beyond their own existing databases with our help."

To make sure newsletter and print drivers are reaching the right people, Redwood offers a comprehensive customer relationship management service that can create or investigate a client's database to identify the value of a customer to an enterprise and how much a company should spend against that customer to extract the greatest return. "The focus is to build a database our clients own," explains Schneider. "Data itself is a commodity, but it's how we translate it into something actionable where we feel we really



left: *Shine* magazine, produced by Transcontinental Custom Communications, was the centerpiece of Dove Hair's integrated campaign in 2008 right: Highly sought-after home movers receive Canada Post's *Smartmoves* magazine

strut our stuff." For companies such as The Home Depot, Aeroplan, Sobeys and others, the resulting return on objective – be it brand equity, a strong brand/consumer relationship that creates advocacy or sheer sales uplift – is the proof in the pudding.

Conclusion

By leveraging cross-platform initiatives and customer intelligence, custom publishing gives brands an edge in getting the most from their customers over the long haul. "It's about customer relationship management," says Redwood's Barbieri. The LCBO is now one of the largest liquor and wine buyers in the world and *Food & Drink* is an important part of its success. "That kind of targeted marketing is valuable," says Layton. "It helped market the LCBO brand and parlayed the effect beyond financial benefits to much more customer satisfaction." Perhaps that's the real future of marketing. ●

Retaining customers, increasing value

Transcontinental: building relationships

The current uncertainty about the financial health of global markets will undoubtedly prompt brands to reexamine their budgets. Trimming marketing dollars is often an easy route to lighter spending, but may not be wise for initiatives that help retain customers – a key role of custom publishing. "Research has proven it's easier to retain an existing client than acquire new ones," says Stéphane Gagné, VP of business development at Transcontinental Media who heads up Transcontinental's custom content services.

Gagné asserts that moving from mass marketing to more tailored, one-to-one communication methods results in a better return on investment. "We are in an information age rather than an ad age," he says. "There are so many messages out there that Canadians have become increasingly selective – there's still only 24 hours in a day. In this environment, the 30-second message is not as effective as it used to be." Custom publishing speaks to people's interests directly while connecting to a brand's message. Magazines such as *Shine*, which Transcontinental Custom Communications

produces for Unilever Dove, continue to cut through the clutter to reach target audiences. "Consumers have a love affair with magazines, and the affair will continue into the digital age. People are happy to pick up a magazine in store, put it on the coffee table and read it at their leisure. In America, custom magazines have grown in number by 14.5% last year. If you look at Europe, four of the five biggest magazines by circulation are now custom. That's partly because the budgets companies invest in these magazines aren't limited to advertising. They also build great loyalty and ROI."



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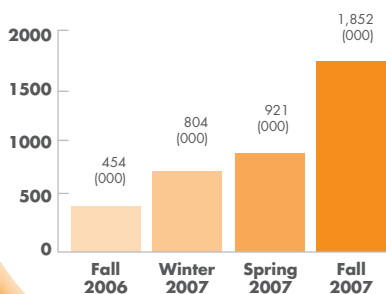
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Source: Neilson Media Resarch, weekly CUM audience; BBM Spring 08 Sample 18+ GameTV viewing in an average week.



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BY CAREY TOANE

Strategy's Agency of the Year award turns 20 next year. After nearly two decades of recognizing the best of Canadian advertising, it's impressive to see the strides the industry has made – and the place it's carving for itself in the global arena.

The judges scored a very close race between fierce competitors, putting Taxi back on top for a fifth knock-'em-down-drag-'em-out victory led by new CEO Rob Guenette (in the ring) and ECD Steve Mykolyn (on the ropes). The judges also commented on the state of the industry as a whole. "More and more, we celebrate the 'no-advertising' advertising," says creative panel judge Gaëtan Namouric, creative VP at Montreal agency Bleublancrouge. "Somehow, Canada makes the demonstration that a great idea can be 'out of media,' and it could be our international trademark."

On the strategic panel, director of communications and public affairs at Bombardier Transport Genevieve Dion agrees, from a marketer's perspective: "There is tremendous creativity in our industry, deep understanding of client challenges in a world overcrowded with messages. Canadian agencies are pushing the limits and finding new ways of looking at things."

Who's packing the punch? Turn the page to find out.

TAXI KNOCKOUT

BY CAREY TOANE

Looking at Taxi over the past year, it seems that change is the only constant. The departure of Zak Mroueh was followed by a reshuffling that saw CD Steve Mykolyn fill his shoes, Taxi Content's Daniel Rabinowicz move to New York to replace outgoing president John Berg and Canadian prez Rob

is in order in North America, Guenette is looking to Europe in the hopes of establishing a home in Amsterdam or London. "We always have one foot firmly planted in today and one foot forward," he says, adding that the successful move into New York has given him confidence. "The goal, ultimately, is to be

have earned Taxi a place on Deloitte's 50 Best Managed Companies in Canada list for two years running, but you'd be forgiven for thinking of Koodo, Taxi's latest home run for longtime client Telus. The campaign stretched beyond mass advertising to streamline everything from the on-hold



Paul likes to say **we're in show business** – he's responsible for the show and I'm responsible for the business

Guenette named overall CEO.

"Paul [Lavoie, chairman and CCO] likes to say we're in show business – he's responsible for the show and I'm responsible for the business," explains Guenette, who says Taxi's flat organizational structure – with five GMs reporting to him – is what ensures consistency and strong oversight.

Since its inception, Taxi has placed on the AOY podium eight times, including a record five gold wins. Now that the house

a global agency. We love being independent, and we don't see why we couldn't achieve global standing in our sector."

Expansion during a time of global economic uncertainty might seem brash (to put it mildly), but Guenette isn't worried. "Taxi has its roots in the recession – it was founded in 1992," he says. "It's made us smarter, keeps us lean. There is no fat on Taxi."

He's referring to the financial and work ethics that

music on customer service lines to shopping bags and mall kiosks. Although Guenette points out that design has been "part of our genetic code" since the beginning, the recent renaissance can be traced to ECD Steve Mykolyn – also the mind behind 15 Below – who has a strong design background. "He is one of the original 360-degree thinkers," says Guenette. "The world is changing, and there are more stories to tell in more places."

Home gym: Toronto (x2), Vancouver, Calgary, New York

Entourage: 360 deep

Season highlights: New business wins from Koodo, The Weather Network, Toronto FC, Parkinson Society, Harlequin, Dasani Essentials, Fanta, Powerade, Vancouver Aquarium, Bombardier Aerospace and Groupe Germain (Alt and Le Germain Hotels). The 15 Below project won at D&AD, ADC, the One Show and in the Design category at Cannes; Mini snagged a Gold Lion at Cannes

Defeats: Lost Eska business to Zig (see p. 50)

Management moves: Steve Mykolyn stepped in for former ECD Zak Mroueh; Daniel Rabinowicz replaced John Berg as president in New York. Gary Westgate, former CD at Toronto agency ACLC, moved into Ron Smrczek's chair after Smrczek left for NYC to take over for ECD Wayne Best, while Taxi Canada prez Rob Guenette was promoted to North American CEO

Training regimen: No silos – art directors mix with designers and ad writers – and no fighting for budgets, as P&Ls are all in one place

Licensing and merchandising: European expansion in the works this fall; closer to home, a full-service Taxi Cafe is slated to open to the public in the Taxi 2 building next month, complete with branded coffee and t-shirts designed by Taxi staff

The economy is booming.

Baby boomers. Since their arrival, they've continually reshaped society. And the fact is, adults 40+ are making up more and more of the Canadian populace¹. With spending power and a dedication to newspapers, affluent boomers are a target you can't afford to ignore.

Now here's something else to consider: pick any day of the week and you'll reach more affluent baby boomers with the Toronto Star than with any other newspaper². And with the new health and wellness website, healthzone.ca, from thestar.com, that's money in the bank.



TORONTO STAR LIVING

A cross-section of all lifestyle topics including those especially important to the aging adults: Food and Nutrition, and Health.



TORONTO STAR TRAVEL

With high household incomes and a propensity to travel, our readers are a strong match for your travel advertising and marketing messages.



HEALTHZONE.CA

This new website from thestar.com targets boomers (45-65) with articles, tools and information about aging well. Boomers looking to improve their health and wellness can read breaking health news, find pharmacies, walk-ins and doctors in their area, as well as research health conditions. A database of every medication in Canada is also available.

TAXI • THE 15 BELOW PROJECT



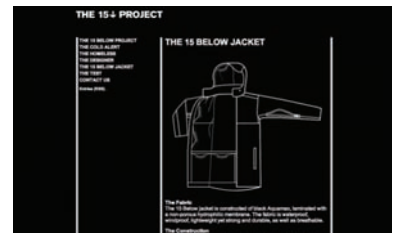
Taxi marked its 15th birthday with an internal challenge to produce something that would give back to the community at large. The winning idea, which evolved from the cold weather alerts issued when the temperature drops to -15°C , was a way to help get the estimated 300,000 people living on Canadian streets out of the cold.

Out of this came the 15 Below jacket, a wind-, fire- and rainproof coat. Designed in collaboration with fashion designer Lida Baday, it's lined with 15 pockets which can be stuffed with newsprint to provide adjustable layers of insulation for all weather. To test the effectiveness of newspaper as an insulator, Taxi ECD Steve Mykolyn spent eight hours in a freezer facility wearing the stuffed coat at temperatures as low as -30° . When it's not being worn, it can be folded into a large back pocket, or used as a pillow or backpack.

A public website, 15belowproject.org, introduced the project and tracked its progress. Word of mouth spread quickly, and the 15 Below jacket was soon featured on television and radio news programs, as well as in the blogosphere.

However, the most important result is the number of homeless people who will be helped. In this sense, the biggest challenge was distribution. Taxi partnered with the Salvation Army to distribute 3,000 coats to shelters across Canada. A poster, printed on newsprint, included instructions on using the coat and could itself be ripped up and used as stuffing. Taxi donated the \$10,000 prize the jacket won via the Corbis Creativity for Social Justice Award to the Salvation Army to help fund distribution.

This month, an online auction featuring 15 jackets autographed by celebrities including REM, Robert Plant, Isabella Rossellini, Rush and others will raise money for a second manufacturing run (see p. 98).





Insurance is:

- ☐ A necessary evil
- ☐ Unnecessary evil
- ☐ Unnecessarily evil

Shocking as it may seem, some people really don't like insurance. Well, we just don't feel right about that. We're the first to admit we're not always perfect. But we also want you to know that we're making all sorts of changes for the better – like our money-back claims service satisfaction guarantee and 24-hour claims helpline. Aviva wants to be the best home, auto and business insurance company out there. And with the feedback you give us at changeinsurance.ca, we can make this business of insurance a lot more helpful and friendly. You may even start to like insurance. Hey, anything's possible. **Let's Change Insurance.**

Changeinsurance.ca **AVIVA**

© 2007 Aviva Insurance Company of Canada. All rights reserved. Aviva Insurance Company of Canada is a member of the Aviva Group of Companies.

Few consumer categories create as much antipathy as insurance. People perceive it as a grudge purchase, and see their premiums as lost money – hardly the sort of scenario that breeds leadership brands. Aviva wanted to “shake up the sleepy category” and redefine the relationship to operate on the customer’s terms. The challenge to Taxi: deliver a message to a jaded audience, not to change its mind overnight, but to lay the ground for change – both in the way Aviva would approach the service it offers and in how customers would come to feel about the company.

Research found a second and equally important insight: for people to be more open to communication about Aviva’s products and services, a mea culpa was required.

Through humour and a forthright spokesman, the introductory creative tapped into Canadians’ latent dissatisfaction with their insurance providers. The television component depicts ordinary people who give insurance brokers a taste of their own medicine (think shark feed).

Additional media delivered on more targeted objectives. Drive-time radio and OOH reached drivers during rush hour, often an unpleasant experience in itself. A microsite (changeinsurance.ca) ran visitors through a gauntlet of frustrations, but also allowed them to share their thoughts on how insurance could be improved. And to generate awareness among employees, an internal communication program was launched that included posters, signage, postcards and a tongue-in-cheek puppy screensaver.

Within a single month, the campaign achieved 45% awareness, along with a 300% increase in aided brand awareness. And as a demonstration of the chord the campaign struck with Canadians, Aviva received thousands of suggestions from consumers on how to change insurance for the better.

TAXI • BOMBARDIER



Bombardier found itself the target of negative media due to the transfer of jobs to other countries, union pressures and other issues. The company needed to regain control of its corporate image, better leverage its reputation and turn itself into a brand that the Canadian public and key opinion leaders would embrace.

A further challenge was that most Canadian consumers think of Bombardier as “the snowmobile company” and don’t interact with the brand’s trains or planes as they do with day-to-day consumer products. Taxi needed a natural connection to link Canadians to products they don’t really experience. The answer: Canadian pride, the most common and positive thing that connects Bombardier and Canadians.

Ironically, Taxi found the trigger for this emotion not at home but elsewhere: Canadian pride is at its highest when Canada performs on the international stage. Based on this insight, the campaign is a portrait of the Canadian spirit abroad. One television ad shows Bombardier trains winding their way through the countryside and the lives of people in China; another takes a plane through Morocco. A third spot, which aired during the Beijing Olympics, featured people from around the world embracing a little bit of Canada during the Games. Rounding out the campaign was a series of print ads showing stylized renderings of Bombardier trains and planes on stamps – a classic symbol of travel.

Media platforms coincided with Canadians performing well on the international stage, evoking Canadian pride and engaging emotionally with the audience, which in turn worked to increase Canadians’ support for and pride about Bombardier. In less than a year, tracking showed double-digit growth in positive brand attributes among both opinion leaders and the general public.



TAXI • KOODO

Fat-free mobility is here.



Do you find yourself tired of the same old wireless service? Do you think your mobility bill should be leaner? Do you prefer to watch TV on a TV, not on a phone? If so, Koodo Mobile is for you. It was developed as a response to an ever-increasing societal trend – bill bulge.

Koodo Mobile is here to help with a little thing called fat-free mobility. By saying "sayonara" to the stuff you don't need and "bienvue" to the basics – talk and text – your bills stay nice and lean, so you can shed that cellular cellulite in no time.

So get your sweat on and get a fat-free plan of your own. Check us out at koodomobile.com

Koodo Mobile

Phones From \$0
No Fixed-Term Contract
Plans Start at \$15 a Month
All Plans Include Text
Per-Second Billing

You pay no
System
Access Fee.

koodo
mobile

The appetite for wireless has grown substantially since the wide-scale launch of mobile phones over a decade ago. While existing mobile operators developed their businesses through enriched features, Telus saw room for a new brand with a new approach to reach value-driven consumers. Taxi's marching orders were to create a mobility brand unlike any other, with the objective of dominating the value segment.

To achieve this goal, the agency created a wholly integrated brand committed to a singular idea whose strong appeal to one target group risked being lost on others. Taxi identified Generation Y as the group that represented the greatest potential for the brand among the value segment.

Their irreverent sense of humour and desire for a high-value brand, combined with the stripped-down appeal of the offering, led to the advertising proposition of "fat-free mobility," and from there to the campaign idea.

Playing off the retro appeal of the '80s and *The 20-Minute Workout* in particular, the warm-up phase was a two-week tease to seed the brand via its vibrant colours, and to hint at the workout to come.

For the full-force launch, Canada's major cities were swarmed by Spandex-clad men and women dubbed "Koodocizers" working out on billboards, buses, television and other ambient environments. Consumers were encouraged to "flatten system access fees," "reduce bill bulge" and check out "the cure for that mobility muffin top."

The agency created the Koodo brand from inception to launch, carrying the campaign idea through into packaging, the retail environment, the website (koodomobile.com) and even a fake infomercial done in true '80s style.





For years, the morning after pill has been an important but underused emergency contraception (EC) option to prevent unwanted pregnancy. Research showed that while 85% of women were aware of EC and 70% have had unprotected sex, only 30% take action to obtain EC. Taxi set out to make young women aware of Paladin Labs' Plan B product, its accessibility and the role it could play in their lives.

The unique viewpoint of the target audience was Taxi's source of insight. A young, sexually active woman in her early 20s, she grew up surrounded by an open attitude towards sex, and has been socialized to believe that there is a way out of just about anything. This led Taxi directly to the core campaign idea: "oops" happens, and when it does, there's Plan B.

The creative format was "The ___ Pill," leaving space for women to fill in the blank with their own sexual "oops." Women were targeted at bars, clubs, college and university campuses and music festivals with posters, backlits and even disposable underwear. Digital screens let women share their oopses by text message, and fitting rooms in clothing stores featured boards with fill-in-the-blank sticky notes. The risky sex lines they submitted were compiled live and sent directly to a microsite, shareyouroops.ca, where users could share and vote on submissions.

In just six months, sales increased by 19%, complemented by a 59% increase in unaided awareness for Plan B. The target group got involved: 7,358 lines were generated and shared, over 40,000 votes were cast and 28% of all visitors to the website clicked through to planb.ca for more information.







**WE'LL NEVER FORGET WHAT
JOHN ST. DID FOR OUR ADVERTISING.**

Congratulations on your nomination for Agency of the Year.

AstraZeneca 

FLOAT LIKE A BUTTERFLY, STING LIKE A **BBDO**

BBDO Canada's stance in the ring is decidedly head-down, eyes-on-the-prize. Unlike the Cassius Clays of the ad world, the Toronto-based agency doesn't trumpet its awards or new business wins, preferring to quietly keep clients happy with good, solid work.

But as the agency reappears on the AOY podium for its best showing in 10 years, it might be harder to keep a low profile. "Keep your eye on BBDO, that's what I tell my staff," says one, decidedly louder agency president. "They're an agency I have to pay attention to."

President Dom Caruso attributes BBDO's breakthrough work on brands like Diet 7-Up to the network-wide "Total Work" approach. "There was a time a few years ago when BBDO [Toronto] was 'an ad agency that makes great TV spots,'" he says. "Today, everything [we do] in terms of how we work towards strategies and develop campaign ideas is to get to a big magic idea that's bigger than any single medium, that inspires great creativity across every touchpoint."

Total Work, which has been in effect for three years, was first implemented in Toronto by former chairman and CCO Jack Neary, who left in January to work on the P&G business in New York. And ECD Ian MacKellar insists that very little has changed since his mentor's departure. "That was the great thing about Jack's legacy – his skill set is enviable and it's hard to follow in his footsteps, but he left me with the tools to carry the torch for the agency," he says.

The work has built trust with clients like Royal Bank



and Johnson & Johnson (Monistat) to do more risqué work. "We're taking intelligent risks to make sure people are getting more engaged," says Caruso. "In this day and age, for communications to really work, they can't be too conservative. It's that spirit at the client level that has been key to the progress

we've made in the past year."

Being in a top-shelf network is also a big motivator. "We're in a pretty tough and enviable crowd," says MacKellar. "We have no choice but to try to rise to the occasion." **CT**

Today, everything we do in terms of how we work towards strategies and develop campaign ideas is to get to a **big magic idea that's bigger than any single medium**

Home gym: Toronto, Vancouver, Winnipeg, Calgary, Montreal, Windsor, Halifax

Entourage: 300 deep

Season highlights: New business includes Sirius Satellite Radio, Mabe General Electric, Mercedes Benz and the Ontario Ministry of Health. Diet 7-Up work scored a Silver Lion at Cannes

Defeats: Lost the Budweiser Quebec account to Brad Marketing in March. The auto industry slowdown means less Chrysler work; fast-feeder Cara Operations is also feeling the pinch

Management moves: Chairman and CCO Jack Neary moved to BBDO New York, while Ian MacKellar rose to fill his creative role as ECD; SVP/EMD Stephanie Nerlich left to become president at Lowe Roche

Training regimen: The work, the work, the work

Licensing and merchandising: A card-carrying member of the BBDO network, which has been named Cannes Network of the Year for two years running



Due to a consumer trend toward healthier lifestyles, the demand for foods that provide demonstrated physiological benefits, or can reduce the risk of chronic disease beyond basic nutritional functions, had increased. Toronto-based Parmalat Canada wanted to leverage its Astro BioBest yogurt, which was first on the market with a key functional ingredient – active probiotic cultures.

At the time of market launch, however, consumers had little knowledge of probiotics. BBDO was tasked with educating people while adhering to strict ASC guidelines limiting the direct explanation of health benefits.

Recent scientific research found that probiotic yogurt leads to increased immunity and energy. In other words, being healthy is a feeling that starts from the inside out. So BBDO illustrated how unhealthy consumers may actually be on the inside. In three TV spots and a website, women were portrayed as their 300-pound inner selves.

Each execution introduced a woman going about her everyday routine. Whether walking up the stairs, running the kids out to the school bus or wrestling a shoe from the dog, her lack of energy and fitness was dramatized by a 300-pound man clothed in the same wardrobe, labouring to complete the task. The spots ended with the question, “How do you feel on the inside?” and drove viewers to feelgoodinside.ca.

The campaign was successful not only in terms of business results, but also in identifying an effective way to work within an extremely tight regulatory environment to get the message across.



While Diet 7-Up played in both the lemon-lime and the diet segment of the carbonated soft drinks market, it had existed as a simple line extension of the trademark. When total lemon-lime tonnage dropped by 3% in 2006, the team knew that the brand had to be properly positioned in order to thrive.

The extremely well-served diet category presented its own challenges, with every possible niche claim and perception already occupied. While it couldn’t be marketed as better for you in the rational sense, it could break through on an emotional level.

Research uncovered a host of factors affecting consumers’ attitudes toward the category. Simply put, the daily demands of life were weighing people down. BBDO repositioned Diet 7-Up as providing “moments of lightness,” which spoke to the product’s truths as a sugar-, caffeine- and calorie-free product delivering a simple, pleasurable sensory experience.

From this positioning, the agency developed “Diet 7-Up celebrates people that lighten our lives.” Two TV executions showcased Emoticon Susan and Elevator Small Talk Tony, who added fun and lightness to everyday life. The TV buy focused on entertainment, movies and music to reach consumers engaged in their own moments of lightness.

Within the first month, tonnage share increased by 10% versus the four weeks prior – the highest recorded for the brand since 2005. Over the year, 7-Up trademark share increased by 6.8%, despite a 58% decline in media spending overall. The work was also a winner on the awards circuit, with a Silver Lion at Cannes.



Within the increasingly competitive compact SUV class, Jeep was looking to create consumer demand around its new Wrangler model. While the basic body design had hardly changed since its inception, Jeep added two more doors and more room to this classic 4WD. The problem was that this innovation wasn't inherently sexy to the consumer or differentiating for the brand.

Jeep's legendary ability to go to the most extreme parts of the world provided the creative inspiration to address the strategic challenge. Being able to take more people to remote parts of the world could have dire consequences – and this became the creative idea for the campaign.

In a mixture of OOH, dealer posters and magazine advertising, three executions depicted the consequences of the insight: a grizzly bear, a lion and a python in remote locales benefiting from the SUV's new four-door feature. The super read: "The five-passenger Wrangler Unlimited. Bringing more people to more remote places."

The media selection dovetailed with the extreme creative approach, choosing irreverent publications like *Vice*, *Maxim* and *Now* magazines.

The creative work has been recognized internationally and at home (winning at D&AD, One Show, Clios and Obies, and shortlisted at Cannes), and the Jeep Wrangler continues to grow in its segment. The campaign ran in collaboration with retail sales support which resulted in a 54% lift for the total Jeep Wrangler brand during the first six months from launch, in the same year that new or redesigned compact SUVs were launched from eight other auto companies.

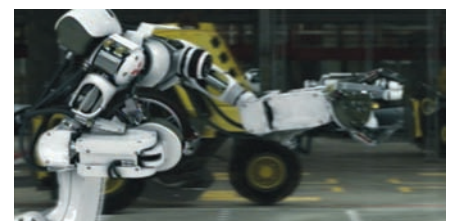
Mitsubishi was the newest player in the most hotly contested segment of the Canadian car market: small cars. Competing against established players like Hyundai and Kia, Mitsubishi needed to find a stance that was both relevant and unclaimed. To add challenge to challenge, this had to be done with a budget that amounted to a 1.7% share-of-voice.

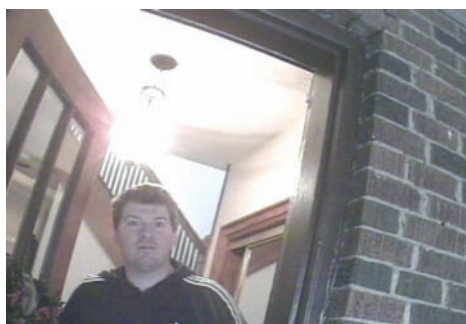
BBDO found the answer in Mitsubishi's heritage as a longtime winner in international rally racing, which suggested endurance, speed and agility. These weren't just the attributes of a car – they were the attributes of an athlete.

In terms of execution, the biggest challenge was in breaking category conventions. BBDO created a series of athletic-inspired spots culminating in the "Robots" creative, where assembly-line machines came to life to play a game of pick-up basketball. The campaign carried over into the interactive space with online banner ads in which a robot jams the wheel on a Mitsubishi car.

Results were spectacular. Mitsubishi sales increased by 53% in 2007, making it the fastest-growing player in the Canadian market.

That growth has continued into 2008: through June, Mitsubishi achieved additional year-over-year sales growth of 18%, nearly eight times the industry average. The "Robots" creative was picked up by Mitsubishi USA, where it was tied into sponsorship of the NBA Finals.





Imagine being forced from your home for no reason.
10 million refugees already know what that's like.

On the list of charities Canadians contribute to, the UNHCR was not even in the top 10. The agency needed a daring and audacious awareness campaign to help raise funds for more than 20 million refugees worldwide.

The key problem was that most Canadians don't understand what it means to be a refugee. BBDO brought the plight of refugees to light by dramatizing what would happen if people suddenly found themselves stripped of the things they take for granted: food, water and shelter.

A fictitious department, "Housing Security & Evictions," was created to call upon residents living in upscale neighbourhoods and make them believe they were losing their homes. Homes were selected through an anonymous referral program, with background information adding believability to the exercise. Hidden cameras captured the events, which were then used as part of the TV and digital broadcast advertising effort. Every unwitting homeowner who participated in the shoot ultimately approved the campaign after it was complete.

BBDO also created leavenow.ca, where consumers could find more information about the difficulties of refugees and the ways the UNHCR is helping, make a donation online and see where their dollars are going.

The "Eviction Project" put the plight of refugees on the radar. Donations increased by more than 80% versus the previous year, exceeding the annual fundraising effort of \$2 million.

BBDO • UN HIGH COMMISSION FOR REFUGEES

Congratulations ZIG
on being nominated
for Agency of the Year!
Thanks for helping
us grow together.
Good luck at
the awards



PRESENTING OUR ANNUAL
AGENCY OF THE YEAR
LIST IN WHICH
NOBODY WAS JUDGED.
JUST ADMIRERD.

BIGGEST LOSS:
DOWNTOWN PARTNERS

BEST USE OF A DIAMOND TO BRING HOME GOLD:
O&M'S SHREDDIES CAMPAIGN

SECOND-BEST USE OF FAT GUYS BY GUYS WHO USE FAT GUYS:
THE SUBARU SUMO WRESTLERS

BEST AGENCY TO NEVER WIN AN AGENCY OF THE YEAR AWARD (YET):
SID LEE

BEST NEWer CAMPAIGN THATer NOBODY UNDERSTANDS:
ZULU ALPHAer KILO

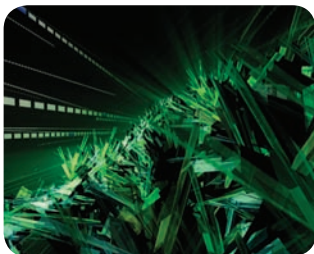
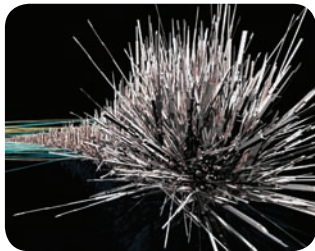
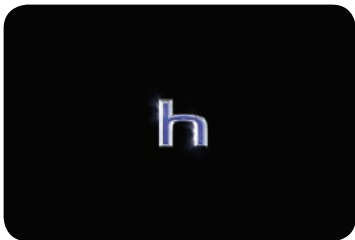
BEST USE OF MASS HYPNOSIS:
STEPHEN HARPER

BEST BRAZILIAN WAXING BROCHURE DONE FOR RELATIVES:
GJP FOR GEE BEAUTY

BEST MEDIA PERSON NOBODY IN MEDIA KNOWS:
JEFF WILLS OF WILLS AND CO.



LOWE ROCHE



LEXUS IS F. The IS F goes where Lexus has never been before, so where did we take the advertising? Where didn't we take it? A cinema 'Visualizer' spot, out-of-home, night projections, a microsite, an online racing game, street teams, and a few other places so hot we really can't tell you about them just yet. Prepare yourself, we're just about to hit high gear.



DENTSU WINS STRATEGY'S 2009 AGENCY OF THE YEAR IN A RECORD LANDSLIDE!

LEXUS HYBRID TV. You don't tell people about the world's only luxury hybrid by making another car commercial. You make a celebration of hope, humanity, and lots of other good things beginning with the letter 'h'. In the six months following the September 2007 launch of the Lexus 'h' campaign, sales have increased by a staggering 45%. Holy H!

MOMENTS ARE PEARLS. YOUR LIFE IS A STRING. GO. RUN WITH THE BULLS. SWIM WITH THE DOLPHINS. HUG A KOALA. WALK A TIGHTROPE. MEET YOUR IDOL. WRITE A BESTSELLER. QUIT YOUR JOB. TRAVEL THE WORLD. BUILD A HOUSE. SLEEP UNDER THE STARS. RUN A MARATHON. GET A TATTOO. MAKE LOVE ON A BEACH. SING ON STAGE. FIGHT FOR PEACE. FIGHT FOR CHANGE. LEARN TO FLY. RIDE AN ELEPHANT. EAT A MANGO. FALL IN LOVE. FOLLOW YOUR HEART. BE HAPPY. PURSUE THE MOMENT.



HAVE YOU HAD YOUR MOMENT TODAY? HAVE YOU HAD A FLASH, A FLICKER, A SPLIT SECOND IN TIME WHERE YOU FELT COMPLETELY AND UTTERLY ALIVE? HAVE YOU SMILED? HAVE YOU BEEN CAUGHT IN AN INSTANT THAT SEEMED SO PERFECT YOU NEVER WANTED IT TO END? NO PAST, NO FUTURE, JUST NOW? HAVE YOUR SENSES BEEN ENGAGED, DESIRES ANTICIPATED, NEEDS MET? HAVE YOU HAD YOUR MOMENT TODAY? WOULD YOU LIKE TO? PURSUE THE MOMENT.



TOYOTA. What better way to market your product than by getting your customers to do it for you. Videos made by FJ Cruiser enthusiasts generated response rates 75% higher than the industry average. Eat your heart out reality TV.

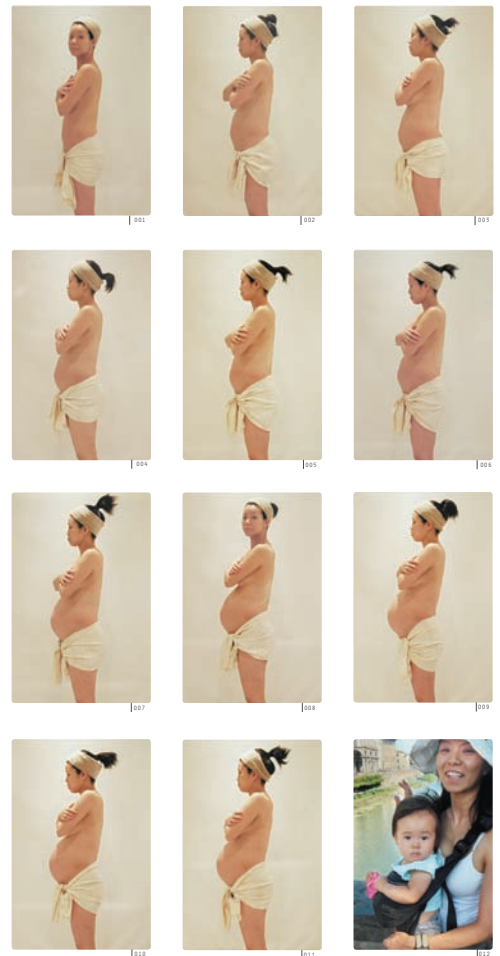


VESPA. Since we launched the first campaign 3 years ago, Vespa has grown from 20 retail stores across Canada to more than 50. That's amore.



SCOPE. Owing entirely to the much-coveted frequent forwarding phenomenon, TestYourBreath.ca began a cyber-stampede, generating tens of thousands of visits. It was also picked up by the press, and created a genuine blog buzz. Now that's bound to leave a good taste in your mouth.

My Bump

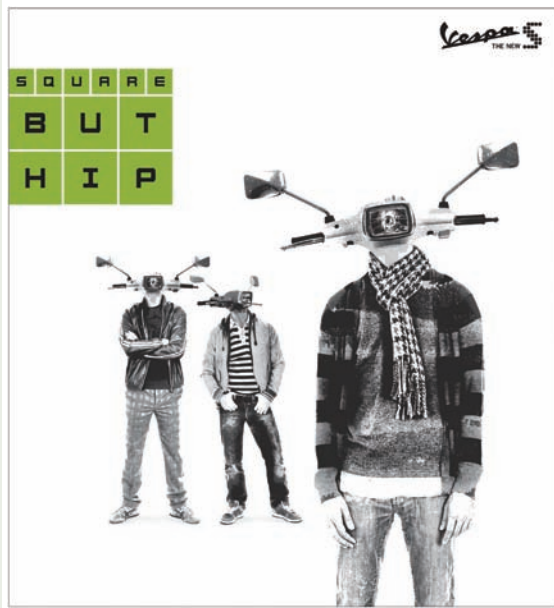


Tell your story.
canontellyourstory.ca

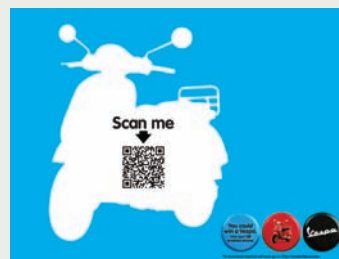
Canon
image*ANYWARE*

CANON. People just love sharing their stories, and Canon is helping them do it. In fact, we've created an entire brand universe including print, television, gallery showings, contests, user-generated content, and contributions by professional photographers. The goal? Link Canon to the powerful human need to tell the stories that help define all of us.

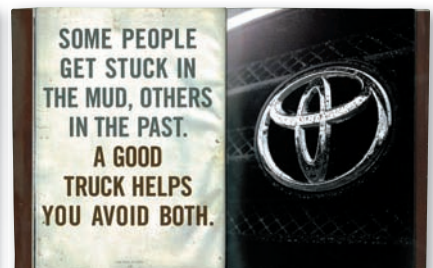
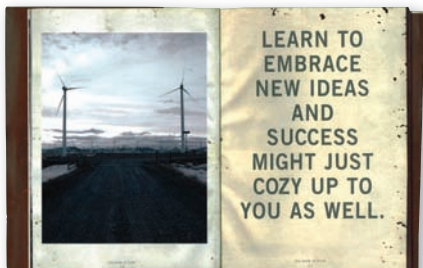
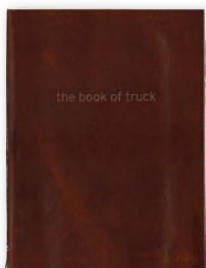




STIMULANT. Our new campaign for Stimulant was designed to stimulate curiosity. So, while we'd love to tell you all about it, we won't. But you're smart. You'll figure it out. Or will you...



VESPA. Selling to the ever elusive youth market means finding new ways to connect with them. Targeting Vespa's youth market has meant pulling out all the stops. And so we've created everything from street installations, music videos, wall projections, Canada's first QR Code ad (above) buttons, print, TV, cinema, and even tattooing Supermodels. Just kidding, but hmmm.



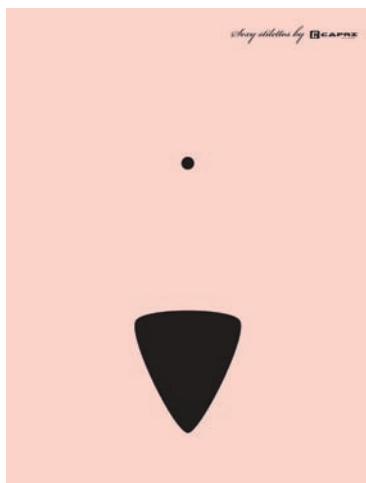
THE BOOK OF TRUCK. After The Book of Truck campaign launched, its popularity generated a sequel Toyota Dealers called The Book of Amazing Sales Results. Truck sales for 2007 vs. 2006 are up 400%, and market share has grown from 1.3% to over 5.4%. Now that's a best seller.



WAYS PA. Golden results for the client and a Gold Bessie for us. Talk about a win-win!



GOLDEN PALACE. A simple story about a girl and a pole.



CAPRI SHOES. Get your mind out of the gutter, it's an ad for shoes. (Pervert)



LEXUS ISPERFORMANCE.CA. Knowing that very few people could resist the chance to drive the Lexus IS350, we created an online advergame that allowed them to do it. Judging from the throng who raced to the site, we were right. Those who achieved a perfect score were rewarded with a special sneak peak of...oh, why not find out for yourself at lexusperformance.ca

**IT'S OUR AD.
WE'LL SAY WHAT WE WANT.**



I HATE MY PARTNER.CA. Our campaign for Argosy Funds attracted press coverage from ROB TV to the CBC, generated incredible web traffic, and about \$50,000 worth of publicity.



AWARDS. Not that we're ad obsessed but winning at Cannes, One Show, Clios, Marketing, Bessies and ADCC, and being named amongst the most improved big agencies, most improved small agencies and Top 10 in Strategy's Agency of the Year, has left us all a bit tingly in the nether regions.

Sure, we may not have won this year's Strategy Agency of the Year competition but we did create a lot of great work. In fact, there's more than we have room. If you'd like to see it all visit the endless bandwidth of dentsucanada.com



dentsu



DDB STANDS TALL (AND COMES HEAVY)



BY MARY DICKIE

Last year's AOY champ may have fallen to third place, but don't make the mistake of underestimating DDB Canada. The Vancouver-based agency has missed the top three only twice in a dozen years, and you can bet it'll always be a contender – and that you've got to be brave to get in the ring with larger-than-life chairman/CEO Frank Palmer.

Despite the economic slowdown, DDB Canada stayed steady on its feet this year. The far-sighted Palmer began tightening its collective belt six months ago and has made some shrewd and timely investments, including creating DDB Echology to help businesses reach their sustainability expectations. In fact, Palmer maintains that investing in projects like Echology and Radar (which launched last year) actually

makes DDB better suited to survive.

"Radar hits the target where we need to on social media," he says, "and potential clients are always asking where we stand on sustainability.

"In the future, we're going to turn up the dial on Echology

not health insurance) while engaging in life-threatening activities. Says AOY judge Rob Assimakopoulos: "The ads landed right on the insight, and there was effective use of humour to carry the message."

And the agency has picked up a slew of new accounts to make

Tough times don't last, but tough companies do. And this is a time for DDB to get tough

so we can get known in that space, and we're also looking at a growth strategy in markets we don't serve as well as we could."

And DDB's obsession with big ideas remains front and centre, evident in work like "Elevator" and "Metal Shop," two Bronze Lion-winning spots for Pacific Blue Cross that portray people talking about insurance (but

up for the loss of Dell Canada and Boston Pizza.

"We've had an outstanding year," says Palmer, who's determined to keep fighting the good fight. "I'm going to hit the competition hard, when they're not expecting it. Tough times don't last, but tough companies do. And this is a time for DDB to get tough."

Home gym: Vancouver, Toronto, Montreal, Edmonton, Victoria

Entourage: 325 deep

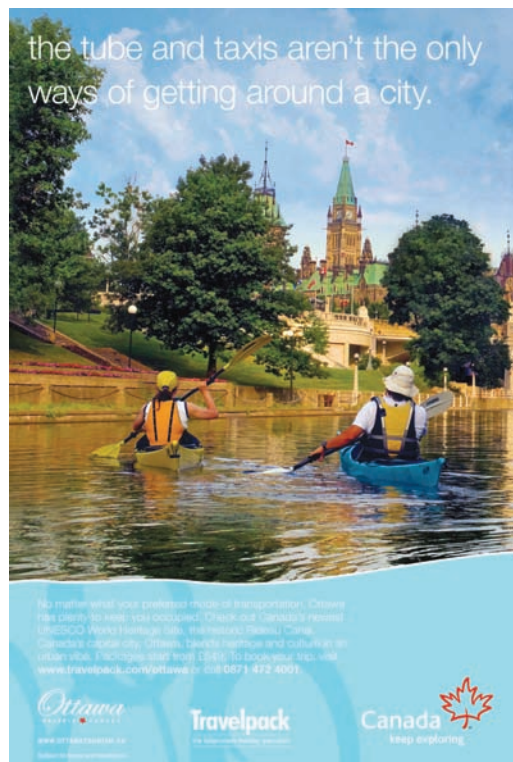
Season highlights: New business wins included Blockbuster Canada, Canadian Tourism Commission, Diageo, FedEx, Wonderbra, Wrigley and Pier 1 Imports, among others. Launched DDB Echology to help clients create sustainability programs, and the James Lee Foundation, a charity that provides scholarships for new creative talent in honour of the late DDB Vancouver ACD. Won a Bronze Lion at Cannes for its Pacific Blue Cross work. Named one of the best small and medium-sized employers in Canada by Queen's University School of Business.

Defeats: National president Rob Whittle retired after 26 years. There are no plans to replace him. Lost the Dell Canada and Boston Pizza businesses.

Management moves: 78 new talent hires, including Amber Bezahler, MD of Tribal DDB Vancouver, Len Wise, MD of Karacters in Toronto, and Andrew McCartney, MD at Tribal DDB Toronto.

Training regimen: Tough and smart, full of bluster and focused on the Big Idea.

Licensing and merchandising: The DDB family includes Kid Think (youth marketing), Public Relations, Tribal (interactive), Karacters Design Group, Rapp Collins (direct), Radar (social media) and Echology (sustainability). DDB Worldwide came in second in Cannes' Network of the Year competition.



Research showed that while most Londoners wanted to visit Canada someday, they didn't have a compelling reason to come now. The CTC needed to increase bookings and create a sense of urgency in a jaded British audience.

The first stage of DDB's resulting campaign was a "Call of the Wild" teaser, in which wolf images were projected onto London attractions like the Tate Modern museum and Covent Garden and recordings of loons were piped into key landmarks, reinforced by a tongue-in-cheek PR push about a loon on the loose in the city.

The teaser ended with an invitation to "Step into Canada" at Canary Wharf, where an impressive glass structure dubbed the CTC Experiential Dome was divided into four themed areas – the Maritimes, Quebec, Ontario and Alberta. The Ontario section transported visitors to Niagara with the sounds of crickets and birds, painted murals and product samples. Visitors were pointed to canada.travel for information and a chance to win a Canadian adventure for two.

The campaign was supported with massive OOH displays at nine London tube stations, as well as inserts in *Metro*, the free commuter newspaper, and an online campaign delivering 22 million rich media impressions in two months.

Actual trip bookings from the U.K. rose by 3%, translating into \$34 million in tourism revenue. The number of consumers likely to take a trip to Canada in the next year increased 8% from 2007. The campaign received press coverage, and the dome itself was featured on BBC1's *The Apprentice*.

DDB • CANADIAN TOURISM COMMISSION

ConAgra Foods®

The ConAgra Foods Marketing Team salutes our partners at Leo Burnett for their continued great work. Congratulations on your nomination and best wishes at the agency of the year awards.





DDB • PACIFIC BLUE CROSS

In a country that prides itself on universal health care, many B.C. consumers didn't understand the need for individual health insurance. Research showed that most people had no idea what was covered in their provincial or corporate health plan. The challenge was to communicate to consumers that they need to understand their health coverage (or lack thereof) before it's too late.

DDB soon realized that people in B.C. had a fairly good understanding of almost every type of consumer insurance except health insurance. The creative for Pacific Blue Cross juxtaposed the importance and fragility of consumers' health with their obsession with material goods.

In the TV executions, characters were depicted tinkering under a moving elevator or inhaling noxious fumes while discussing the details of their car insurance or TV warranty. Direct mail and transit shelter executions showed emergency situations in which people saved their possessions before themselves. Shelf-talkers were purchased in retail stores around products used to protect possessions (bike locks, car wax, BBQ covers) posing the question, "Do we take better care of our things than we take care of ourselves?"

The campaign resulted in a dramatic increase in inquiries, contracts and revenue. The campaign delivered a 90% increase in calls – shattering the 22% target. The response translated into a 10% increase in contracts over the previous year, and revenues increased by 13%. The campaign won awards at the One Show and Cannes, among others.



kids of all ages white collar university+
families w/kids **One thing...** higher hhi
age 25-54 w25-54 w18-34, too
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canadian
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MAGAZINE

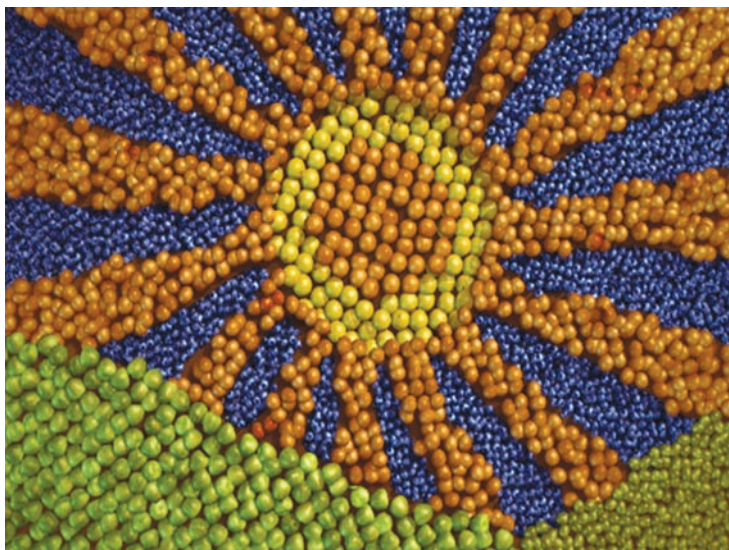
Healthy living is catching on fast as people demand the best for themselves, their families, and their futures. That's how we lead our readers, with a single-minded focus on the healthy living issues directly affecting their lives. As a result **Canadian Health & Lifestyle** magazine now boasts the largest distribution of any health and lifestyle magazine in Canada with over 2,525,000* readers per issue nationally.

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National Account Manager at 416.245.6302 ext. 223
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they c-o-o-k allergy relief fitness clubs



Base: Women Age 18+ *Source: PMB 2008 Two-Year study

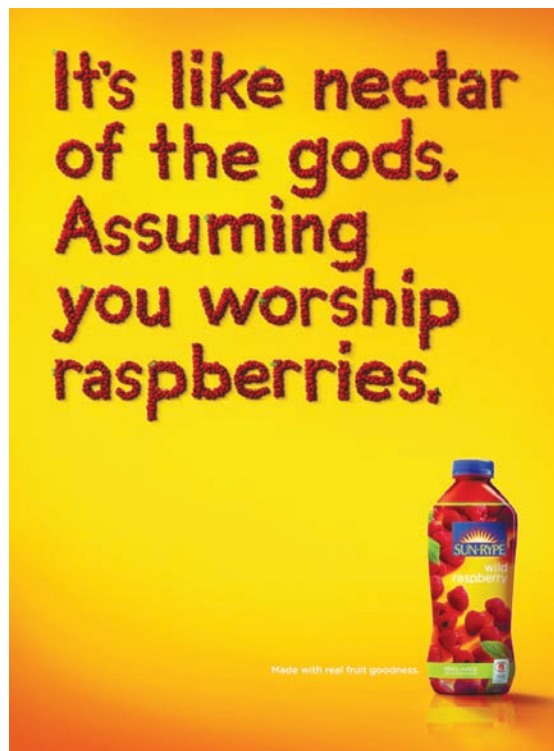


Sun-Rype juice has no artificial colours, preservatives or added sugar – an approach that made it a category leader in Western Canada. But it was still relatively unknown in the East.

To establish Sun-Rype as a national brand, DDB started with the packaging. Research showed that the traditional 1L tetra-pack was unknown in Eastern Canada, where plastic rules. After much research, a transparent 1.36L bottle was designed and produced, showcasing the product and standing out on shelves. DDB then reached out to the time-starved, multiple-role-playing mom. Because she felt bombarded with food information when trying to make healthy choices, DDB stressed Sun-Rype's offering of 100% pure juice.

The message was literally spelled out in fruit. TV used stop-motion animations of fruit and up-tempo, feel-good tunes. The 100% fruit theme rolled out online and in magazines, transit shelter ads and OOH video boards. A first-of-its-kind freestanding interactive installation designed for shopping malls used a camera to transform everything in its field of vision into fruit, "fruitifying" everyone and everything in real time on a 65" LCD screen.

The new packaging translated into an impressive increase in market share. In the 12 weeks that the campaign ran, Sun-Rype's Eastern market share more than doubled. Mall owners were so impressed with the crowds of people gathering around the interactive installation that they increased the number of weeks booked. The campaign received over 13,000 views on YouTube and has been posted on hundreds of blogs worldwide.



Girl Guides of Canada would like to congratulate john st. on their Agency of the Year nomination



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of Canada
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Girl Greatness starts here.

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After five years of decline, the Subaru Forester's share of the small Japanese SUV segment had slipped to 7%. Seen as old and tired and significantly outspent by the competition, Subaru needed to use the 2009 model to revitalize the franchise and attract a new, younger consumer.

Research showed that people in this segment had started families and were being more practical and responsible – but still wanted to feel playful and young. Subaru also needed to play up its Japanese roots to compete with the CRV and RAV4.

DDB carved out a definitive position to show that the Forester has everything consumers want – in the biggest way possible. The integrated campaign launched on television with a sexy car wash scene featuring scantily clad sumo wrestlers. The sumos posed in magazines and newspapers in classic pin-up and calendar shots and in virtual billboards in Xbox 360 games.

On radio, a Barry White-type voice interrupts the announcer, saying the features make him feel like "makin' love." All activity directed potential customers to sexysubaru.ca, where they could act as official photographer for the 2009 Subaru Forester Sexy Photo Shoot.

The launch exceeded all expectations. May sales were the highest in Canadian history for the Forester as well as the Subaru franchise, whose share of the segment grew by five points. Subaru had to backorder units for customers. "CarWash" scored over 600,000 views on YouTube, making it the most talked-about automotive viral video on the net for more than a week.

SUBARU • DDB • PHILIPS



The Bodygroom men's electric shaver is meant for shaving below the neckline, a facet of men's grooming that in the past has received little attention.

DDB found that for all their bravado, most men considered body grooming a taboo topic. Rather than name body parts, the agency decided to use evocative innuendo. This humorous approach would desensitize the subject matter, steer clear of any regulatory issues and score points with the young male demographic.

Given the limited budget, radio was the perfect medium to create hype and maximize traffic to the website. The spots began with an announcement that, due to the sensitive subject matter, the specific applications of the Bodygroom couldn't be discussed. Instead, an expert offered seemingly innocuous tips euphemistic of nether-region grooming. "Housekeeping Tips" reminded listeners to "check between the cushions." "Gardening Tips" stressed "the importance of mowing your front lawn, and if you have one, your back lawn too." To take it a step further, an actor appeared in a window display at the Bay flagship store in Toronto wearing a terrycloth robe and surrounded by well-groomed topiaries.

The talk value paid off tremendously. In major centres, the campaign generated 980,781 aired impressions through radio co-promotions and DJ chatter. Web hits in May were 10 times the typical monthly activity. Within seven months, Philips became the number two brand in the category, and the campaign won awards locally and internationally, including the Mercury Awards.

John St.

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aoy | honourable mention

Toronto-based John St. returns to the AOY podium this year with an Honourable Mention. Judges singled out *Auto Trader* as a favourite: "Simple stuff, and laugh-out-loud funny," said Frito Lay Canada VP marketing Tony Matta. "No consumer will have to guess at the key message, and the humour is right in your face."



A traditional Canadian brand with 150 years of history, Stanfield's needed some credibility in a world of fashionable competitors like Joe Boxer, Calvin Klein, DEX and Tommy Hilfiger.

For more urban, fashionable, image-conscious males, this century-old image was a liability. But John St. found a significant group of young men for whom that unfussy, no-nonsense image could be seen as a positive. So where most underwear brands feature models wearing nothing but their briefs, John St. presented a world of fully dressed men.

The idea was simple: you don't have to see them to know who's wearing them. Two TV spots, "Guys Night Out" and "Exercise Ball," ran during NFL football and sports highlight shows like *Sportsnet*, *SportsCentre* and *The Score* last fall. During the winter, another spot, "Meat Locker," was added to the rotation to promote the garments' thermal qualities.

Research done in December 2007 showed spikes in overall awareness, brand recall (both unaided and aided) and intent to purchase. The campaign garnered significant attention domestically and was shortlisted at the One Show and Cannes.



The challenge: revitalize a brand on a five-year sales slide whose only real equity was a cheesy pop song, "The Macarena."

Michelina's target, the post-university/college male, is not interested in ingredients or health. As one guy said in research, "I want to eat. I don't want to cook."

So John St. gave him a cook: a thick-accented Italian mama. "Let Mama Feed You" was a multimedia campaign that introduced Mama in two TV spots: "The Wall" and "Takedown."

Concurrently, John St. launched a Facebook profile page where the target could check out photo albums of Mama at a bachelorette party, an improv class and an impromptu foosball championship. Mama's 700+ friends were invited to play online games, respond to discussion topics and watch her vlog rants about recording *Oprah* on her PVR and why pop starlets refuse to wear underwear.

Mama was parodied on *Royal Canadian Air Farce* and featured on *Breakfast Television*, and made Top Favourites on YouTube. The campaign has gone global, and Michelina's has put "Let Mama Feed You" on its packaging in the U.S. Tracking indicates that Mama is well on her way to burying the "Macarena" legacy for good: in three months, "Mama" beats "Macarena" mentions among those who recall Michelina's advertising.

JOHN ST. • THE BAY



Traditionally, the Bay's Fall Bedroom Event was used to sell bedding and mattresses. But the retailer wanted to cross-promote other products by looking at the bedroom as a place to do everything *but* sleep. "Get in Bed" incorporated traditional media (TV and radio), exterior design, direct mail and in-store installations that showed how sexy a bedroom could be.

John St. promoted the event with a TV spot, "Lullaby," as well as a radio campaign to highlight the array of brand-name linens and perfumes available in-store. Window designs, awnings and exterior signage took a cheeky tone. "Do not Disturb" door hangers were hung on doors at the Hilton, inviting guests to visit the Bay for a late-night sneak peek and lingerie runway show.

At Bay stores, bedrooms were installed in unexpected locations to ensure that consumers were aware of the event, regardless of which department they visited.

The target consumer (a confident, upper-income woman in her early 40s) ate it up. Sales of bedding, pillows, duvets and throws exceeded the previous year by a healthy margin. The mattress division achieved its sales goal three months early and realized a significant growth in sales vs. the previous year.

AUTO TRADER



To promote its improved customized web search tools, *AutoTrader* relaunched in 2007 under the campaign idea "Come meet your match," which compared the process of finding the perfect car to finding the perfect mate. The new search tools enabled prospective buyers to be even pickier (and more ruthless) than they could ever be on the dating scene.

"You can do that on AutoTrader.ca" was a TV and online campaign that demonstrated the site's improved searchability by comparing it to the dating world. John St. created three television ads, each highlighting a specific new search feature on the site. "Research" showed how to discover the history of a car before you buy it, while "Age" showed how to narrow your search by the age of the car and "Anniversary" spoke to the fact that you can search for old or new cars. A fourth spot, "Late Night," was produced for the phone sex and Lavalife-type dating service ads that dominate the after-11 time slot.

Unique visitors to AutoTrader.ca increased 12% versus the previous year (when the initial campaign launched at twice the media weight levels of 2008). Recall scores were significantly above Ipsos Reid norms. The campaign has received attention on the awards circuit, and was chosen to appear on *World's Funniest Commercials* on TBS.

WAR CHILD CANADA

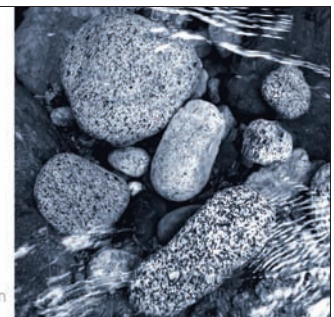
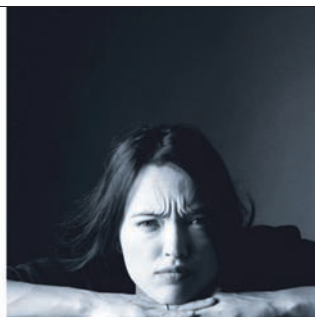
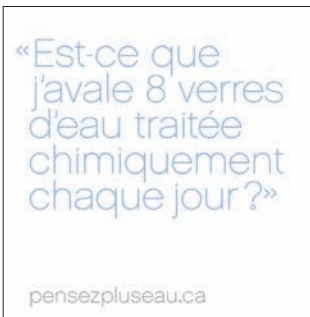
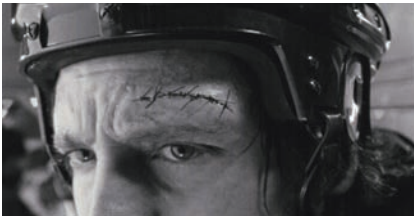
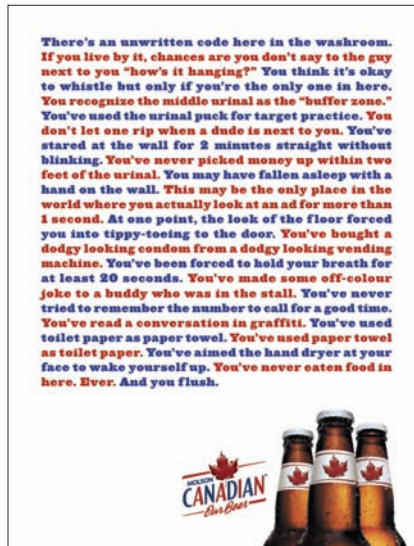


Problems that exist far away are easy to ignore. To make Canadians (and the Canadian media) care about the plight of the 250,000 child soldiers fighting in armed conflicts around the world, War Child had to make it personal.

John St. was tasked with bringing the war home, and found a location outside of the city. "Camp Okutta" was a new kind of summer camp where Canadian children could experience the adventures of real child soldiers. Campokutta.com provided interested parents with information from activities to sleeping arrangements. John St. posted a video on YouTube and Facebook featuring cheerful counsellors guiding kids through minefields and other training exercises. Teams of counsellors handed out promotional materials in Toronto, Montreal and Vancouver.

Instead of buying media, John St. banked on the shock value of the campaign to attract the attention of the mainstream press. Within days it was featured on CBC's *The National* and was subsequently covered by all major national media and countless local outlets. The YouTube clip exceeded 100,000 hits, and traffic to War Child's site increased from 400,000 hits a month to 1.5 million, with 82% of those coming from campokutta.com. Online donations more than doubled versus the previous year.

The campaign won awards across Canada, plus a One Show Bronze Pencil and Best Guerrilla Marketing Effort from *Adweek*.



Zig is back in the AOY standings this year as a finalist. Judges loved the Toronto agency's fresh take on Mr. Sub. "The use of archetypal 'good' people to hyperbolize lengths to which people will go to get their hands on a Mr. Sub sub is quite hilarious," said Sunil Sehkar, VP managing director, DraftFCB Toronto.

High-volume mainstream beer players like Molson Canadian have been squeezed into a perceptual no-man's-land between "cheapest" and "best." And a hodgepodge of strategic and creative approaches deployed in recent years left consumers wondering what Molson Canadian stood for. To quote a 22-year-old: "They're everywhere without saying much." And because Canadian guys equate Molson Canadian with "Canadianness," they felt let down when Molson Canadian didn't stand for something.

Zig thought that something should be Canadian guys themselves. Past efforts had successfully tapped into the Canadian identity but had not made it relevant to beer. The key was to connect Molson Canadian to Canadian values.

Molson Canadian's new job was to stand up for the Canadian guy and celebrate his way of life. Zig's "The Code" campaign is exactly what it sounds like – a celebration of the unwritten code by which Canadian guys live, in a multimedia, integrated platform.

Tracking results are the best they've been in over a decade. Brand equity scores are up and, most importantly, sales are above plan.

Amid growing media attention and debate around the ethics and health of drinking bottled water, how could ESKA make a case for yet another bottled brand?

Consumers have become increasingly conscious of what they put into their bodies. Instead of shying away from the debate, Zig decided to present the other side of the equation to leverage interest in the topic.

A series of posters (most prevalent in Quebec, as the ESKA source is in Abitibi) posed provocative questions designed to make consumers think about the bottled water debate in a different way.

These unbranded questions drove people to thesourcematters.com and pensezpluseau.com, where they could learn "the truth about water." The website was designed to be a comprehensive, objective source of information – from the differences between bottled waters and why minerals are important to how different filtration systems work and details on tap water and the environment. The answers drove home the point that ESKA is one of the purest, healthiest and best-tasting waters in the world.

Campaign reception mirrored the positive pre-launch research. International media covered the campaign, including the *New York Times*.

ZIG • MR. SUB



Mr. Sub suffered from lagging quality perceptions – stale bread, limited toppings and poor selection – that had nothing to do with reality. And as a small Canadian player in the quick-service sandwich category, its media budget was consistently dwarfed by large competitors like Subway. So how to dispel product misconceptions while getting noticed on a limited budget?

An audit of youth culture suggested that the young male target was tired of high-gloss advertising from large, sterile multinational corporations. They identified with brands that were raw, real and courageous.

In-store interviews, designed to better understand why some people already liked Mr. Sub, found that the same qualities were in fact embedded in the brand. Mr. Sub's less-than-glossy image was a large part of the reason why some people preferred it to the competition.

A targeted television campaign was designed to tackle quality issues head on. Three spots were created – “Granny,” “Nurse” and “Missionaries” – depicting good people doing bad things for a Mr. Sub sandwich. The tongue-in-cheek approach tapped into Mr. Sub's brand DNA while delivering the necessary facts.

Business results far exceeded expectations, with comparable store sales up significantly since the launch of the campaign.



PFIZER

Public perception was that all drug companies put profits before people. To confront this issue and earn the trust of consumers, Pfizer needed to dispel the myth with a message that was genuine.

Zig and Pfizer broached the touchy subject of the declining Canadian healthcare system, with its increasing wait times, shorter appointments and time pressure on doctors and patients. This has saddled patients with control of their own medical care at a time when they are feeling scared, confused and vulnerable. By recognizing this fear and stating overtly that medicine isn't always the answer, Pfizer sought to put people's health first.

An integrated campaign focused on health and prevention over drugs. Using the emotional power of the subject matter, each element of the campaign worked together. TV and print suggested a more informed, balanced approach to life and health, while a viral video focused on an intimate human story. Each message drove people to morethanmedication.ca, where they would find helpful information and tools to help take control of their health.

Early measures show that public trust is building, and that those who have seen the advertising have a significantly more favourable opinion of Pfizer – now the best-known pharmaco in Canada at 26% (up from 19%) unaided awareness.

IKEA CANADA



Even regular shoppers didn't have a clue that Ikea sold mattresses. And while low prices were usually an advantage, in this case they were proving to be a liability: used to seeing similar mattresses with a \$1,000 price tag, consumers were often suspicious of the quality of Ikea mattresses.

Zig gave consumers a simple equation to connect Ikea to mattresses. While the competition was busy talking about features like memory foam and independent coils, Ikea would own the easy-to-remember high ground: few things have the ability to affect your mood and productivity more than a lack of sleep.

Each element of the multimedia campaign had a specific job to do. Television achieved mass awareness, while a guerrilla campaign generated talk-value and PR. Radio drove traffic to the store with an offer, and a microsite used the famous Ikea radio voice as a “sleep coach” to help consumers find the right mattress. Here, the quality issues were addressed head-on with product demonstrations.

In the first week of the campaign, Ikea sold more than double the number of mattresses and box springs it sold in the same month the year before. Elements of the campaign were also recognized with a gold Radio Lion at Cannes and a Webby award.



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Our judges couldn't get enough of last year's Silver winner, Toronto-based Ogilvy & Mather. Zulu Alpha Kilo founder and president Zak Mroueh called the faux Diamond Shreddies relaunch campaign "simply a brilliant, textbook marketing idea," while Dory Advertising CD Donna McCarthy said Dove's Pro-Age work was "just so good."

OGILVY & MATHER • MAXWELL HOUSE



Kraft wanted to tout its new 100% Arabica formulation, grow volume – a daunting goal as the price of coffee beans was going through the roof – and engage consumers in a meaningful dialogue.

Ogilvy brought to life a new North American platform, "Brew some good," in the local market, kicking things off with a \$100,000 donation to Habitat for Humanity.

On "On the House Day," startled commuters got free coffee, subway tokens and performances from Chantal Kreviazuk and Pascale Picard. Free copies of *Maclean's* featured the first-ever print ad on the popular "good news/bad news" page.

Rather than spend the \$200,000 TV budget on an ad, Ogilvy used \$19,000 for a bare-bones production and asked consumers where to spend the rest by nominating groups on brewsomegood.ca. While online, people could subscribe to an RSS feed to receive some good news each morning. Every piece of communication was harmonized with the redesigned can, created in collaboration with the agency.

Results were strong, with 1,848 nominations in the first three months. Share increased in April, May and June, despite a price increase right before launch. Web visits tracked 20% to 50% above the anticipated range, and PR resulted in over a million audience impressions and 203 stories – including 66 television news segments. The "Regent Park" spot (showcasing one of the chosen charities) was a finalist at Cannes.

HONEYCOMB



Last year Kraft Canada launched Ogilvy's "The boy raised by bees" campaign for Honeycomb with outstanding results. So when they faced pressure to harmonize with a U.S. campaign, they responded by pitching an evolution of the Beeboy for the American market.

The U.S. division wasn't convinced at first that the Canadian work fit its target. So Ogilvy pushed the storyline forward, moving from the discovery of the Beeboy to his adventures in the world. With more online activity and more opportunity to show a quirky personality, the campaign was better aligned with the American brand character.

TV drove to beeboy.org, which was packed with original content and layered with a three-level game, new videos with higher production values and more sophisticated storylines the tween target could see themselves in. YTV promotions online also drove to the site.

Beeboy and Honeycomb are a big hit with Canadian kids, and the U.S. recently picked up the campaign and changed the packaging. Based on IP addresses, kids are viewing beeboy.org from school and sharing viral videos with their friends. Beeboy ads were uploaded to YouTube, YTV generated eight million impressions and Canada will continue to lead on future creative work.

Sometimes the best prescription of all is

creativity and
ideas in their most powerful form

thanks and congrats **zig**



Working together for a healthier world™

From the Pfizer Canada team
www.morethanmedication.ca

aoy | finalist

OGILVY & MATHER • DOVE



Judith Thompson has given birth to 5 children, 10 plays and 2 feature films, now she's helping 12 real women give birth to a revolution.

Judith Thompson's latest play is not only revolutionary in that it uses a cast of real women instead of actors, she hopes it will revolutionize the way society thinks about beauty and aging. *Body & Soul*, a play commissioned by Dove, "tells those women who recognize themselves, to kick up the dust and overturn the status quo," she says. Borne of real stories, told by real women over 40, this play is about how as the body ages, the soul blooms with brilliance, allowing real beauty to shine through. "If we can only train our eyes to see it," Thompson says, "to follow this play and find out how you can contribute to a revolution in the making, visit www.doveplay.ca. dove pro-age, beauty has no age limit.

body & soul

pro-age | Dove

The idea that beauty has no age limit was central to the launch of the Pro-Age line of products for mature women. Ogilvy was asked to "develop a breakthrough activation program that inspires women to embrace pro-aging."

Research showed that women over 50 felt invisible in the media. Ogilvy tapped into their desire to lift the societal curse by sparking frank, positive discussion. The result: *Body & Soul*, an original play inspired by women's stories.

A multi-faceted program was developed around the play, from an audition kit available either as a boxed game or as a download from doveplay.ca to promotional print and OOH materials, PR and strategic partnerships to drive awareness and participation.

All 10 performances sold out, and the site garnered over 90,000 visits. CBC aired a documentary in September. Unilever hopes to continue the momentum with spinoffs for community theatres, distributing DVD copies of the documentary with product and a U.S. stage production.

WINNERS



Ogilvy's challenge was to create a campaign to get occasional Winners shoppers into the store at least once more per year by convincing them they wouldn't leave empty-handed. They needed to display a lot of product without dropping brand names, showing the stores or alienating consumers with skinny models.

Research revealed that Winners shoppers believed shipments only come to stores on certain days; in fact, fresh merchandise arrives every day.

The resulting campaign platform was "Fresh Goods Daily," which evoked a stylized world where well-dressed Winners employees of all shapes, ethnicities and sizes collect, grow and hunt down fresh finds. These items were then packaged and delivered daily to Winners stores by unusual means – putting a twist on fashion advertising conventions. TV covered seasons, while radio focused on sales of specific items such as boots or beauty products.

The campaign saw positive improvement of brand tracking measures for the key themes of relevance and intention to shop, with numbers up over last year. Ultimately, on impact (intention to buy), the fall spot scored 50% vs. the previous fall's 27%, and the holiday creative received 34% compared to the previous year's 22%.



Astral Media Radio is pleased to announce the appointment of **Sherry O'Neil** to the position of Vice-President General Manager Astral Media Radio, Toronto Market stations. She also will be acting as Chief Planning Officer for Astral Media Radio


Astral Media[®]



OLD
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New
(Exciting)



Research showed that Canadians loved Shreddies but had forgotten about them. Since the brand had last spoken to consumers in 2002, the category had changed dramatically, with a proliferation of new products and highly successful line extensions. To grow awareness and volume, "Make people think about Shreddies again" became Ogilvy's communications mission.

The answer came out of an invitation from Post to redesign the back of the cereal box: a faux "line extension" that simply turned the squares 45 degrees. This fun package idea became the nucleus of a complete communications plan that was implemented with a straight face. TV drove to diamondshreddies.com for recipes, a contest, an interactive game and videos of actual focus groups testing the product. At shelf, shoppers found limited-edition boxes of Diamond Shreddies.

Huge debate ensued, with endless blog postings and videos on YouTube including rants and parodies. A fan even put "the last square Shreddie" for sale on eBay, leading to a three-page article in *Maclean's*.

The campaign had phenomenal breakthrough. On brand communication recall, Shreddies scored over 50% higher than key competitors. Sales in the months following the campaign's airing continued to show baseline increases vs. the prior year. In its first four months, it surpassed all industry standards with 54 million audience impressions, 265 stories and awards including Gold and Grand Clio, Young Guns Gold, D&AD, One Show Bronze Pencil and a Titanium Cannes Jury Special Mention.

OGILVY & MATHER • DIAMOND SHREDDIES

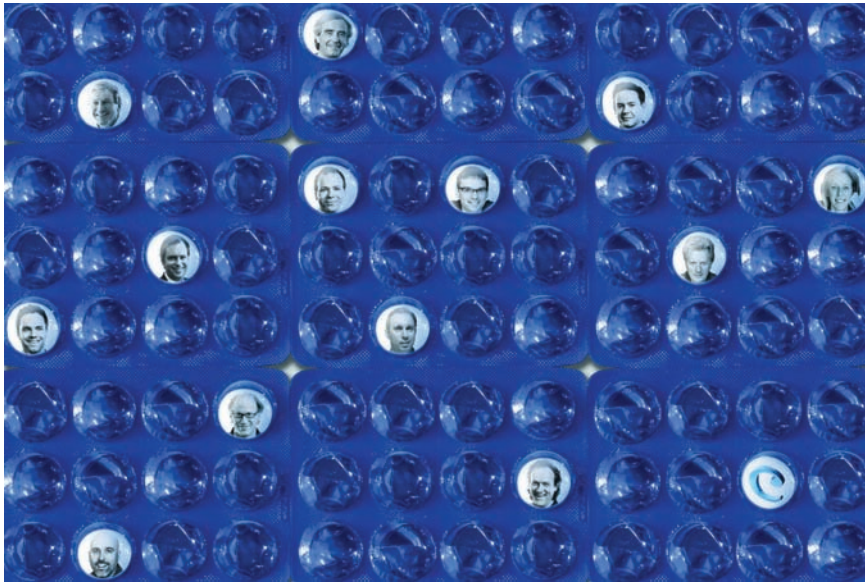
Bell

Triple Cheers.

Here's to Cossette, Leo Burnett and Rethink on making the coveted shortlist for Strategy's 2008 Agency of the Year.

Personally, we think you all deserve a trip to the podium.





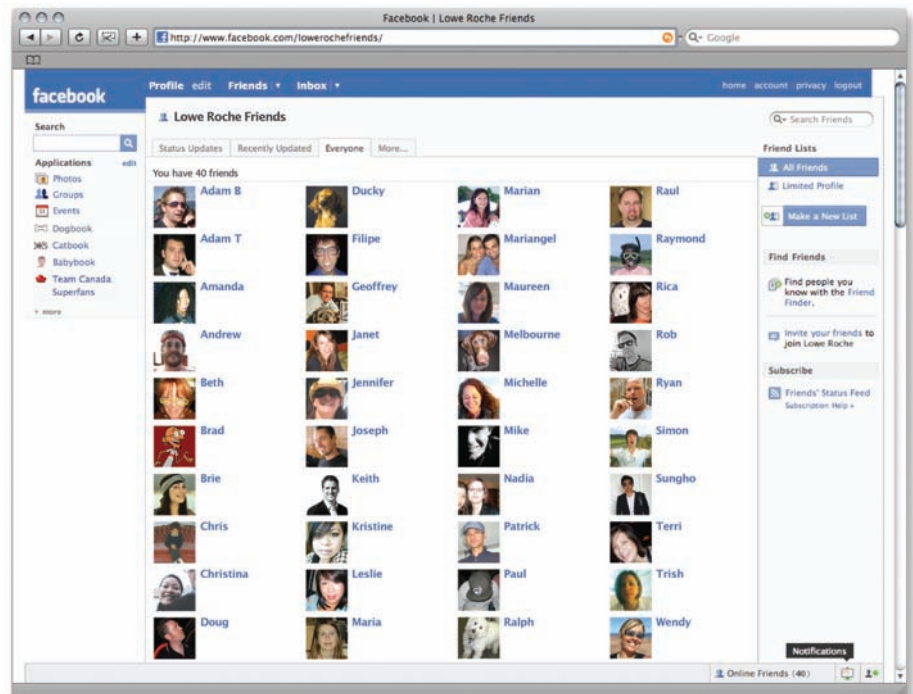
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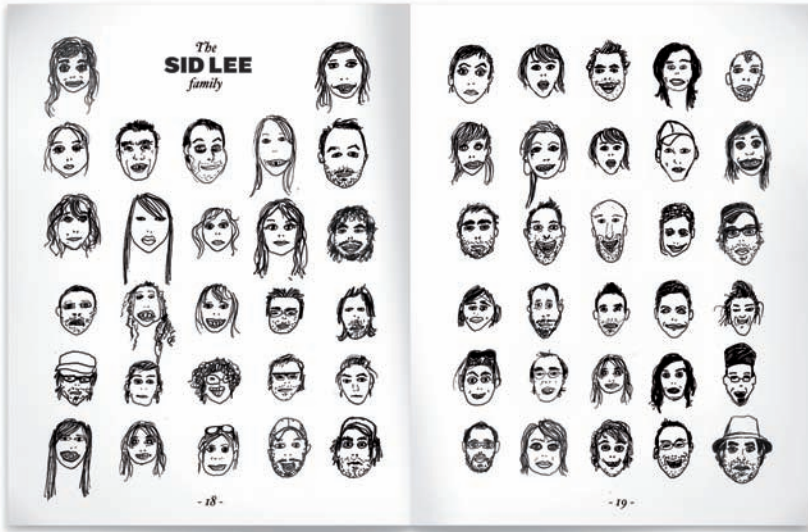


D



A. Cossette
B. Zig
C. Leo Burnett
D. Lowe Roche
E. Dentsu

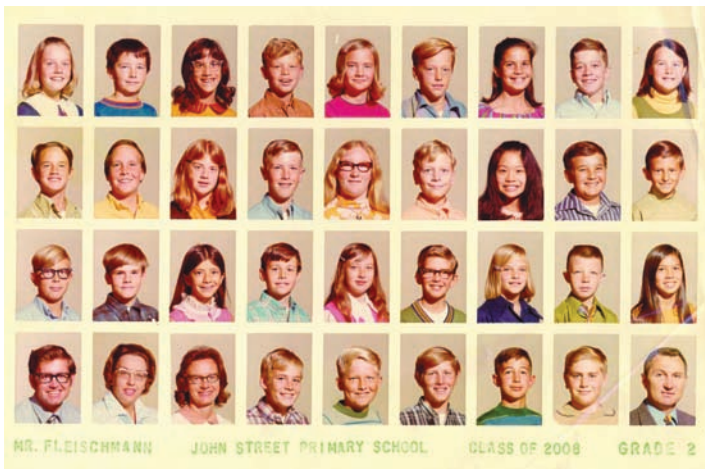
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F



G



H



I



J

F. Sid Lee
G. Bensimon Byrne
H. John St.
I. Ogilvy
J. Rethink
K. TBWA



K

THE PROCESS

As in previous years, the AOY process began by identifying agencies that would be invited to compete. This was based on a poll of 50 senior creatives and client marketers from across Canada. From a comprehensive list of agencies and their major campaigns, each person was asked which shops stood out on the basis of their work over the past year. The agencies with the most yes votes this year were: BBDO, Bensimon Byrne, Cossette, DDB, Dentsu, John St., Leo Burnett, Lowe Roche, Ogilvy, Rethink, Sid Lee, Taxi, TBWA and Zig. Each shortlisted agency submitted five advertising campaigns representing work executed for five different brands over the previous 12 months.

Next, we chose the judges: six agency creatives (the creative panel) and six marketing execs (the strategic panel). Working in isolation, the judges gave each agency's submission an overall score of zero to 10 based on strategic insight and the ability to execute creatively.

The cumulative scores from the creative and strategic judges were then tallied and averaged, with equal weighting. The agency with the highest GPA was awarded the gold, with the next highest-scoring agencies winning silver, bronze, honourable mention and finalist.



No recycled ideas in your bin.

Congratulations **john st.** on your nomination.

Hope you clean up at this year's awards!

Cashmere **Purex**

Scotties

SpongeTowels

white Swan

THE SCORES

It was a very close race this year, with a few tied scores and hair's-breadth wins. Here are the judges' averages that determined the Agency of the Year.

Creative		Strategic		Overall	
BBDO	7.93	Taxi (tie)	7.73	Taxi	7.48
Taxi	7.23	John St. (tie)	7.73	BBDO	7.40
DDB	7.10	DDB	7.38	DDB	7.24
Rethink	6.75	Zig	7.33	John St.	6.88
Dentsu	6.68	Bensimon Byrne	7.25	Zig	6.78
Ogilvy & Mather	6.58	Sid Lee	7.00	Ogilvy & Mather	6.77
Leo Burnett	6.50	Ogilvy & Mather	6.95	Rethink	6.69
Lowe Roche	6.33	BBDO (tie)	6.86	Leo Burnett	6.68
Zig	6.23	Leo Burnett (tie)	6.86	Lowe Roche	6.52
Cossette	6.13	Lowe Roche	6.70	Bensimon Byrne	6.49
John St.	6.03	Rethink	6.63	Dentsu	6.42
TBWA	6.00	TBWA	6.27	Sid Lee	6.39
Sid Lee	5.78	Dentsu	6.15	TBWA	6.14
Bensimon Byrne	5.73	Cossette	5.08	Cossette	5.41

POP! FIZZ! CRUNCH!

(You were expecting champagne and caviar on toast?)

Congratulations BBDO, for being **SHORTLISTED** for
Strategy's Agency of the Year.

Your friends at Pepsi-QTG and Frito Lay Canada.



STRATEGIC PANEL



Rob Assimakopoulos

SVP marketing and commercial assets, Canadian Football League, Toronto

Rob is responsible for defining brand positioning and creating

and executing new marketing initiatives, as well as driving sustained growth across the CFL's licensing business, partnerships, sales and broadcast/digital media assets. Before he joined the CFL as VP marketing in 2007, he worked at Ford Canada as a financial analyst, led marketing strategy and innovation for the global fabric care business at P&G Canada and spearheaded the Canadian brand relaunch at Molson as VP marketing innovation in 2004.



Sloan Dinning

Former director of brand and marketing communications, Vancity, Vancouver

Sloan spent the first 12 years of his career at some of

Canada's leading advertising agencies in both above- and below-the-line communication disciplines. In 2004, he joined Vancity, Canada's largest credit union, where he oversaw brand management and marketing communications. He left Vancity in September to relocate to Sydney, Australia.



Genevieve Dion

Director, communications and public affairs, Bombardier Transportation North America, Saint-Bruno, Que.

In 2006 Genevieve joined

Bombardier Transportation, where she developed a communication campaign about the environmental benefits of trains and Bombardier rail solutions, thecclimateisrightfortrains.com. Genevieve has close to 20 years of experience in corporate communications, public relations, public affairs and marketing communications, and has worked for Louis Garneau Sports, Saputo and Bombardier's recreational product sector (BRP).



Tony Matta

VP marketing, Frito Lay Canada, Mississauga, Ont.

During his 11 years in marketing at both Frito Lay

Canada and previously at Procter & Gamble, Tony has managed some of Canada's most prominent consumer brands, including Doritos, Tostitos, Fritos, Tide, Downy and Cascade. He's held several marketing leadership positions in the consumer packaged goods industry, both in Canada and abroad, and most recently returned from the U.K., where he led the Walkers business for PepsiCo International.



John Owens

Head of marketing, ING Direct USA, Wilmington, DE.

John joined ING Direct in 2001, and held various marketing and sales positions before entering

his current role as head of marketing two years ago. His prior work experience included a stint in sales with Coca-Cola's Fountain division, and marketing roles with Johnson & Johnson, Mattel and Vlasic Foods International, where he worked on brands such as Pepcid AC, Motrin, Matchbox Toys and Vlasic Pickles.



Catherine Riggins

Director, marketing communications, sponsorships and brand, Canada Post, Ottawa

Since joining Canada Post seven years ago, Catherine has

grown her team profile from managing advertising and promotions to include responsibility for brand development and strategy, marketing PR and sponsorship leveraging. Currently she is focused on delivering both business results and employee engagement via the corporation's Olympic sponsorship. Her background includes several years with Corel Corporation, and time as an account director at McGill Buckley, a small Ottawa advertising agency.

CREATIVE PANEL



Patrick Doyle

Creative director, Trigger, Calgary

Patrick headed west to join Trigger in Calgary in 2005. Prior to that

he spent 16 years in Toronto, working as a freelance writer and on staff at Leo Burnett, Chiat/Day, Taxi and Cossette. Some of the well-known brands Patrick has worked on include Bell, Powerade, Hallmark, Trimark and Visa. His work has received recognition at Cannes, D&AD, the One Show and from his mom.



Donna McCarthy

Creative director, Dory Advertising, St. John's

After having worked at Taxi, FCB, Y&R and other Toronto agencies, Donna

launched Dory Advertising in St. John's in 2002, and the Halifax office of Dory in 2007. Donna has been named top female copywriter in Canada four times, and has also ranked as one of Canada's Top Creative Directors. She has won hundreds of awards, including One Show Pencils, Cannes Lions and Marketing Golds. She has been a judge at Cannes, New York Festival, The Clios, London International and Marketing.

**Zak Mroueh***Founder/president, Zulu Alpha Kilo, Toronto*

It all started with a three-week career in the mailroom. From there, Zak went on to become an award-winning writer at SMW, Chiat/Day, McCann UK and BBDO, followed by a successful nine-year stretch as a partner

and Chief Creative honcho at Taxi. Over the past decade, he has been ranked by *Creativity* magazine as one of the top 10 CDs worldwide, helped lead the way to a record four consecutive *strategy* Agency of the Year titles and been named Creative Director of the Year three times. In July 2008, he officially opened the doors to his own agency.

**Sunil Sehkar***VP managing director, DraftFCB, Toronto*

At DraftFCB for almost 10 years now, Sunil runs a number of businesses including TD Bank Financial Group and Canada Post. A chance summer employment opportunity at a boutique agency was the beginning of Sunil's passion

for advertising. After stints at Miller Myers Bruce DallaCosta, Doner Schur Pepplar and JWT in Canada, he worked for McCann Erickson in Vietnam, selling Coca Cola (at an agency, not a roadside stall) to the locals just as the U.S. trade embargo was being lifted.

**Gaëtan Namouric***Creative VP, Bleublancrouge, Montreal*

Gaëtan has been CVP at Bleublancrouge, where he also worked as a copywriter, since 2004. Previously he was copywriter at Taxi Montreal, web strategist at Himalaya and copywriter and media planner at Eurasset

France. His clients have included Burger King, Wal-Mart, Pfizer, SAQ, Toyota and the Quebec government. He has been recognized with awards from Communication Arts, Applied Arts, Marketing, PCM, Cannes, the One Show and a Gold Cassie for Viagra. He has served on awards juries including Créa, Marketing, Canada Cam and PCM.

**Martin Shewchuk***EVP/ECD, JWT, Toronto*

As an art director, copywriter, creative director and commercial director, Martin has won at every Canadian and international show, and his work has appeared in both *Shots* and *Archive*. His work as a creative director has

been recognized at CA and The One Show and he has won multiple Lions at Cannes – including the first Gold Film Lion won by a Canadian-born director. As ECD at both JWT (for the past six years) and Leo Burnett, he led those agencies into the *strategy* Agency of the Year top five 4.5 times (counting a half-year before leaving Leo Burnett).

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aoy | hall of fame

1990

Gold: McKim Advertising
Silver: Cossette
Communication-Marketing
Bronze: Baker Lovick Advertising

★ ★ ★

1991

Gold: Chiat/Day/Mojo
Silver: Baker Lovick:BBDO
Bronze: MacLaren:Lintas

★ ★ ★

1992

Gold: Chiat/Day
Silver: Ogilvy & Mather
Bronze: MacLaren:Lintas

★ ★ ★

1993

Gold: Geoffrey B. Roche
& Partners Advertising
Silver (tie): McKim Baker Lovick/BBDO, Taxi
Bronze: BCP

★ ★ ★

1994

Gold: MacLaren:Lintas
Silver: BBDO Canada
Bronze: Geoffrey B. Roche & Partners Advertising

★ ★ ★

1995

Gold: MacLaren McCann
Silver: BBDO Canada
Bronze: Leo Burnett

1996

Gold: Leo Burnett
Silver: Palmer Jarvis Communications
Bronze: BBDO Canada

★ ★ ★

1997

Gold: Roche Macaulay & Partners Advertising
Silver: Palmer Jarvis Communications
Bronze: Leo Burnett

★ ★ ★

1998

Gold: Roche Macaulay & Partners Advertising
Silver: BBDO Canada
Bronze: Palmer Jarvis DDB

★ ★ ★

1999

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris Lintas
Bronze: Young & Rubicam

★ ★ ★

2000

Gold: Palmer Jarvis DDB
Silver: Taxi
Bronze: MacLaren McCann

★ ★ ★

2001

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris
Bronze: Taxi

2002

Gold: Taxi
Silver: Bensimon-Byrne
Bronze: Zig

★ ★ ★

2003

Gold: Taxi
Silver: Palmer Jarvis DDB
Bronze: Downtown Partners DDB

★ ★ ★

2004

Gold: Taxi
Silver: Zig
Bronze: DDB

★ ★ ★

2005

Gold: Taxi
Silver: Rethink
Bronze: BBDO

★ ★ ★

2006

Gold: Rethink
Silver: DDB
Bronze: Lowe Roche

★ ★ ★

2007

Gold: DDB
Silver: Ogilvy & Mather
Bronze: Taxi



Put your stock in TV.

KARENA PHIDD: GROUP DIRECTOR OF STRATEGY, OMD

"I want media partners who know how a creative concept can be brought to life across multiple platforms—media partners who understand the differences between their media and how to put them together in innovative ways."

See the innovations Karena and The Globe's Sales Team created for Infiniti at GLOBELINK.CA/INFINITI

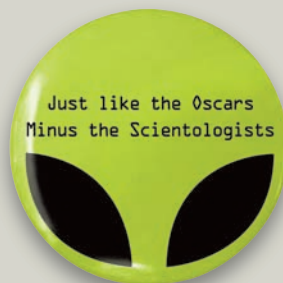
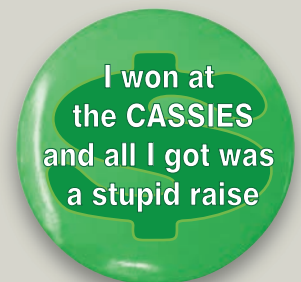
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TH!NK B!G

B!G AWARDS B!G IDEAS B!G IMPACT

In the three years since *strategy* inaugurated the B!G Awards, the scope of what is considered “advertising” has widened considerably. That in turn has raised the bar for an award that recognizes the work of agencies above and beyond advertising – and outside the comfort zone of a TV or print campaign. This year, the winners ventured into new, uncharted territories – from theatre production to brand portfolio management – with tremendous results. The B!G Awards celebrate big projects for big brands: to qualify, clients must have overall media budgets of more than \$20 million, and the projects must be worth at least \$2 million in revenue for the agency. The deep-pockets focus indicates that these players have the wherewithal to outsource projects to any partner they desire, so choosing their ad agency is a, ahem, *big* vote of confidence. We asked our judges to keep these criteria top-of-mind when selecting the winners. To find out more, read on...



BY CAREY TOANE

JUDGES



Salah Bachir
President, Cineplex Media, a division of Cineplex Entertainment, Toronto
Salah oversees

sales and production of on-screen and in-theatre advertising at Cineplex Entertainment theatres, including Cineplex Odeon, Galaxy, Famous Players, Coliseum, Colossus, SilverCity, Cinema City, Scotiabank Theatres and other represented chains, comprising 94% of Canada's total box office.



Brent D. Nelsen
Managing partner, SVP director of planning, Leo Burnett Canada, Toronto
Prior to joining

Leo Burnett Canada, Brent held senior positions at DDB Chicago, McCann Erickson World Group in New York and Cossette Communications. He's had the pleasure of working in virtually every consumer category on both a global and a North American basis.



Sylvie Bourget
SVP marketing and eBusiness, Aeroplan, Montreal
Sylvie leads Aeroplan's customer

relationship management, market research and brand intelligence teams, as well as the planning and execution of all marketing programs and the development and growth of eBusiness channels. Before joining Aeroplan, she was VP marketing for Transat AT and has held senior marketing positions with Ultima Foods (Yoplait), Seagram, Kraft and P&G.



Ravi Nookala
SVP marketing, consumer product group, Sony of Canada, Toronto
Ravi is responsible for the marketing of

consumer electronics and IT products, which involves product planning, pricing and channel management. He is also responsible for all marketing communications and Sony's online sites, sony.ca and sonystyle.ca. He is a member of the management committee and a board member of the Sony Canada Charitable Foundation.



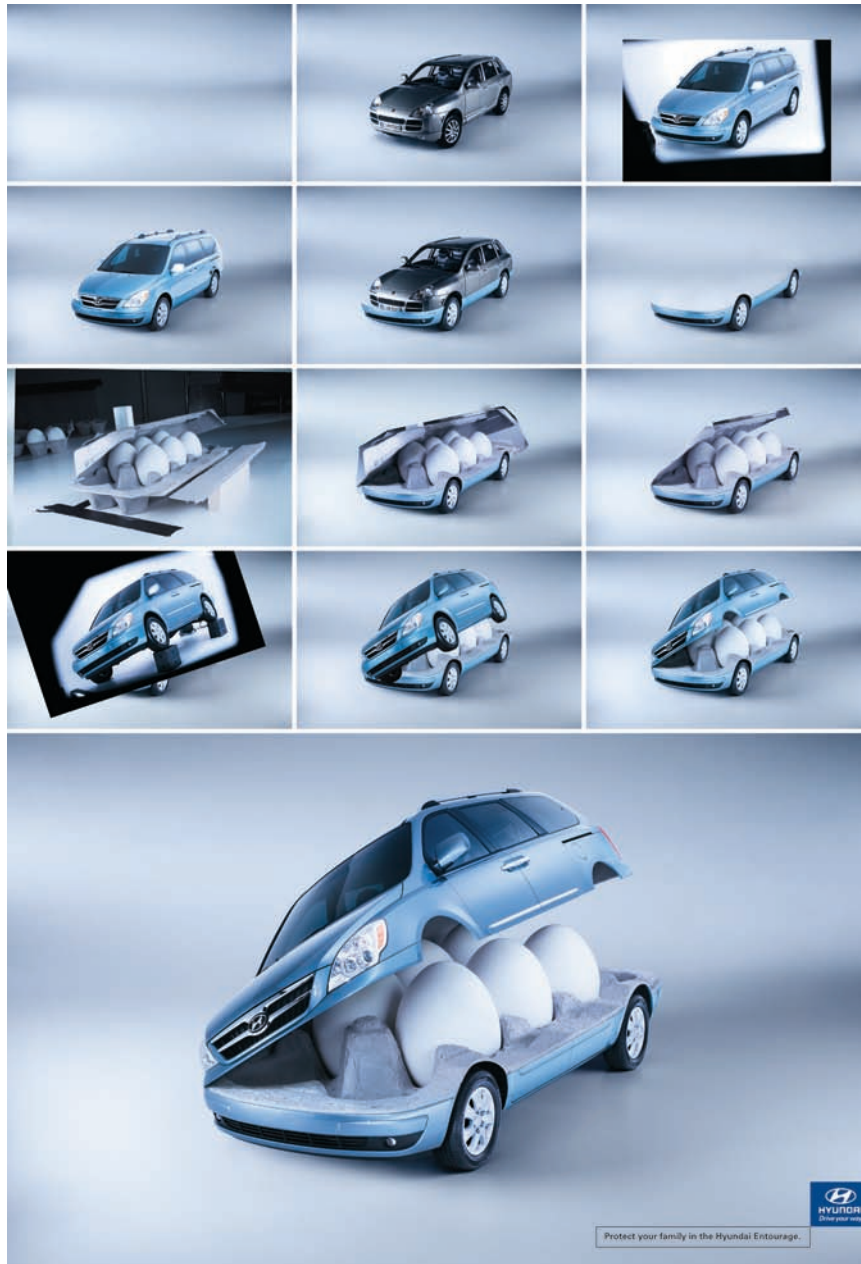
Nancy Cardinal
VP marketing & customer insights, LCBO, Toronto
Nancy is responsible for the development

and implementation of the LCBO's corporate brand and marketing strategy, ensuring that the brand is brought to life consistently at every touch point with the customer. Together with her team, she developed and introduced the popular *Food & Drink* publication, which is dedicated to providing entertaining solutions that make customers a “hero in their home.”



Alvin Wasserman
Writer and president, Wasserman & Partners Advertising, Vancouver

Alvin is a creative strategist who moved his agency to an integrated model before the term was ubiquitous. Known for his brand- and visitor-triggering work with the “Super, Natural British Columbia” campaign and the Chef's campaign for White Spot restaurants, he has worked in the retail, packaged goods, destination marketing, entertainment, communication and public sectors.



Protect your family in the Hyundai Entourage.

THE SECRETS OF PHILIP REVEALED
SEE 'CASE STUDIES' AT PHILIPROSTRON.COM

Ogilvy's standing ovation

Unilever Canada – Dove Pro-Age

there's nothing old about this cast except the stereotypes they face.



The cast members of *Body & Soul*, a provocative new play commissioned by Dove, couldn't be more diverse. Yet when it comes to abolishing the negative stereotypes older women face, they couldn't be more united. And they certainly couldn't make Canada's consummate playwright and director, Judith Thompson, more proud.

These 12 women are, after all, real women over the age of 45 with no previous acting experience. Now, under Judith Thompson's tutelage, they have courageously agreed to bare their life stories, their wisdom and innermost souls on stage.

When *Body & Soul* opens in May, Dove hopes to initiate a groundswell of dialogue and debate, with the ultimate goal of changing society's attitude toward beauty and aging, once and for all. How can you play a part? At www.doveplay.ca, learn more about the play and follow these remarkable women as they prepare to bring down the house. Along with all those ancient stereotypes.

Pictured from left to right:
Judith Thompson Age 53 As one of the world's most thought-provoking playwrights and an Order of Canada recipient, Judith is certainly no stranger to challenging society's views.
Ann Marie Hasley Age 47 Ann Marie admits the traits that once made her feel ugly, now make her feel beautiful.
Francine Robert-Grainger Age 61 After seeing her children's artistic careers flourish, Francine is delighted to take centre stage.
Janice Kulyk-Keefer Age 55 Janice feels proud to be the author of over a dozen books and free from the "norms" of youth.
Polly Clarke Age 63 Trinidad-born Polly is a testament to how travel can keep one young and open-minded.
Judy Stark Age 52 Judy resists the urge to knock her body and sees it as a quietly resilient time machine.
Glenda Klassen Age 53 Trailblazer Glenda's trail is never-ending, with a children's book, this play and much more in the works.
Lois Fine Age 49 A mother of two, CGA and gay rights promoter, Lois now plans to change beauty attitudes.
Rhonda Tepper Age 49 After a surgical assistant realized much of her hearing, two years ago, for Rhonda, life has never been better.
Pauline Patten Age 56 Finally able to reflect on a tumult-filled childhood, this is the calm after the storm for Pauline.
Ruth Racoff Age 46 Though cancer has made it hard for Ruth to feel beautiful, she hopes her participation in this play will help her feel differently.
Jeanine Boucher Age 78 Jeanine paints, writes poetry and lives the childhood she never had during the depression.
Gloria Schmid-Scott Age 63 Once a civil rights activist, Gloria now refuses to accept the status quo on aging.

pro-age | Dove

The B!G idea

Ogilvy chose to break new ground with something no other marketer or agency had done before: *Body & Soul*, a play in two acts. Created and spearheaded by Ogilvy, the project began with an open call to Canadian women. Thousands responded by writing letters to their bodies which they read on camera. Some even held audition parties.

The 13 women selected, none of whom had previous acting experience, wrote and performed the play under the direction of Order of Canada-winning playwright Judith Thompson. The script, developed from the women's own life stories, was designed to smash stereotypes and challenge and inspire older women. It was performed at the Young Centre for the Performing Arts in Toronto for one week in May.

With partners PHD, Capital C and Harbinger PR, Ogilvy also produced an audition kit (available either as a boxed game or as a download from doveplay.ca), promotional materials and ads to inform, entertain and invite.



The challenge

"They don't go out, don't have fun, never have sex." These are some of the stereotypes around older women that Dove sought to address via its new Pro-Age product line. Following directly on the heels of the global ad campaign that launched Pro-Age, Unilever charged Ogilvy with creating a meaningful consumer activation that engaged the target audience (women over 45), shifted broader cultural perceptions and changed minds and hearts, causing people to reconsider the way they think about "the second act of womanhood."

The insight

In 2006, Unilever, Harvard, the London School of Economics and the International Longevity Centre conducted a global study of over 1,400 women in nine countries. The report showed that women over 50 felt invisible – ignored by beauty brands and overlooked by the media.

Ironically, the majority of women in the study reported feeling better than ever, living with new-found confidence, physical vitality and economic power. A full 90% said they're happy, while 60% weren't concerned about aging and 87% said they're too young to be old.



The impact

All 10 sold-out shows received standing ovations from the audience, and the play brought in a box office record for first day of sales. Over 90,000 people visited doveplay.ca, and the project scored more than 127 million media impressions. Emmy-winning director Veronica Tennant made a documentary about the play which aired across Canada on the CBC in September.

Unilever plans on continuing the momentum in 2009 by distributing DVD copies of the documentary with Dove products, creating templates for community theatres and producing the play in the U.S.

Judges' comments

Nancy Cardinal: I was impressed that the product wasn't dominant. It was something that the company did for the good of its customers. I was impressed with Ogilvy's ability to put that idea together, to sell it to Unilever and to work together with them. It felt like there was no separation between agency and company, it was all one big team, and I think it works best when it's like that.

Salah Bachir: This activation delivered beyond the ordinary to create an event...that engaged would-be and actual participants as well as audiences and the media. An impressive achievement for a brand activation.

Ravi Nookala: Very well-thought-out strategy and creative execution. Focused on the target market and delivered the message directly to the audience. Created a community of followers which touches the segments that can pay a premium for the brand.

Alvin Wasserman: Wow. Fabulous brand fit and culture-creating work. Untraditional even for a brand that's already done untraditional in a legendary fashion. Resonates with audience, builds credibility and resonates with an elegance that transcends the category. 100% pure big idea.

THE MAJORITY OF WOMEN REPORTED FEELING BETTER THAN EVER, LIVING WITH NEW-FOUND CONFIDENCE, PHYSICAL VITALITY AND ECONOMIC POWER

**IF YOU THINK YOU
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**CANADIAN
MARKETING
ASSOCIATION
AWARDS**

THINK AGAIN.

Taxi's mobile workout

Koodo Mobile – Launch



The challenge

While some Canadian wireless users appreciate the satellite radio and movie downloads that smartphones offer, a large group of Canadians wanted only the basics: talk and text. Burnaby, B.C.-based mobile operator Telus approached its AOR, Taxi – and specifically its progeny, Toronto-based Taxi 2 – in December 2006 to build a value wireless brand from scratch. Being last to the party, it would have to be fresh in order to stand out and compete with the big guys.

The insight

Through research, Generation Y (aged 21 to 30) emerged as the perfect target. These consumers are at a stage of life when the only constant is change and value is key, but they won't sacrifice staying in touch with their social networks to get a good deal. Exposed to thousands of commercial messages, they appreciate the straight goods.

Research also found an appetite for service built around the rate plan rather than the phone – as opposed to the incumbents' "latest and greatest technology" approach.

The BIG idea

Recognizing Gen Y's appreciation for irreverence, Taxi 2 tied the Koodo wireless experience to the workout craze of the 1980s. Other carriers had "fatty fees" and "artificial features," while Koodo was "suitable for cost-reduced diets." The visual vocabulary was based on neon colours, headbands and form-hugging spandex, while design cues communicated transparency and straightforwardness. "Fat-free mobility" had arrived.

Consistency was king. Taxi 2 ensured every consumer interaction with the brand adhered to a cohesive thought and execution. The agency designed everything from the website and video content to call-centre scripts and music for the customer service line. Delving deeper into design, they created the phone packaging, retail bags, POS material and retail communications, as well as the POS touchscreens that featured the phone models and plans – and even elements of the phones' user interfaces.

In collaboration with the design house Burdifilek, Taxi 2 created a mall kiosk to echo the brand look and feel.

Recognizing the effect that those selling the service would have on the results, Taxi 2 also developed a robust training program to get sales staff excited and educated about the brand.

The impact

While the impressive results were provided to the judging panel for the purposes of evaluation, they cannot be shared publicly due to competitive issues.

Judges' comments

Brent Nelsen: This case really sings when you move past the traditional mediums – albeit extremely smart and consistent – to the kiosks, bags, packaging and street teams. It's eye candy worth eating in a sea of sameness.

Although the numbers are proprietary, I'm compelled to take my hat off to and shake the hands of the entire client and agency team. In a category that is ruthlessly price- and offer-sensitive combined with high churn rates, this is a laudable accomplishment. A pleasure to read and get a glimpse into the inner workings of this campaign.



Cam is always thinking about, well, everything.

That's why we promoted him to Senior Vice President, Enhancement Services.

With 20+ years of DM experience, Cam Thomson is always working to grow our Enhancement Services business. This sector-leading Life Assistance suite helps our clients save their customers time and money by offering superb crisis management tools. And Cam is always pondering how to make these products even better. **Imagine that.**





MARGARET WENTE, OPINIONS

"I write pretty much anything I please. I want to challenge my readers' experience and beliefs and in the process I end up challenging my own. I want to spark a conversation, ignite an issue or tackle an injustice. Sometimes I write about values or the lack of them. Will I exercise your brain—just ask my readers!" To learn more about how Margaret's contributions help make The Globe and Mail's newspaper, magazine and digital platforms Canada's premier environment for your advertising, visit [GLOBELINK.CA/MARGARET](https://globelink.ca/margaret)

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Juniper Park's prescription

Frito-Lay North America – Portfolio Marketing Challenge



PEOPLE BELIEVED A COMPANY THAT CARED ABOUT THE ENVIRONMENT WOULD ALSO MAKE HEALTHIER PRODUCTS

The challenge

As Americans began eschewing chips for carrots, Frito-Lay North America needed to counter negative perceptions about its brands – and quickly. Based on the results of a continent-wide Juniper Park campaign highlighting the farm-grown ingredients of Frito-Lay brands earlier in the year, the company asked its Toronto-based agency to assess its brands and marketing initiatives to determine how it could better meet these health challenges. What was the ideal structure? What brands should be prioritized? Did they have the right messages?

The insight

Research uncovered a big a-ha!: people believed a company that cared about the environment would make healthier products. Following this logic, Frito-Lay's separate initiatives around health and sustainability could work more effectively if combined.

The B!G idea

Juniper Park recommended a complete overhaul of Frito-Lay's strategy. The agency deconstructed the role each brand needed to play, starting with the flagship, Lay's. SunChips, the company's healthiest and greenest brand, would epitomize the future direction of the company.

On a broader level, company initiatives such as corporate sustainability would face out to consumers and be better leveraged. Juniper Park also recommended that the necessary brands and corporate initiatives all be combined into one group that shared the same goals. And internal communication to employees was needed to rally the company around the new direction.

The impact

Frito-Lay restructured its 200-person marketing department so that everything worked seamlessly together. The new portfolio approach has become a filter for all marketing decision-making: individual brands now justify their tactics not just for their specific needs, but also for their contribution to Frito-Lay's goals. It's also driven marketing investment priorities.

Internally, Frito-Lay initiated company-wide employee communication to reinforce this direction; the new internal magazine even took its title from the tagline Juniper Park created for Frito-Lay, "Good Fun."

Judges' comments

Salah Bachir: Laying the groundwork for internal acceptance for a change of this magnitude was key and certainly outside of an agency's typical mandate. The fact that Frito-Lay implemented the recommendation with significant re-organization and strong accolades from the North American marketing team demonstrates huge impact for this big idea.

Gail is always thinking about that next big idea.

That's why we promoted her to Vice President, Marketing and Product Development, Enhancement Services. With years of DM experience, Gail Ryan has always been about cutting-edge product development and promotions. This includes building awareness and excitement around our Life Assistance products. And ultimately, Gail believes that a big idea can come from the smallest inspiration. **Imagine that.**



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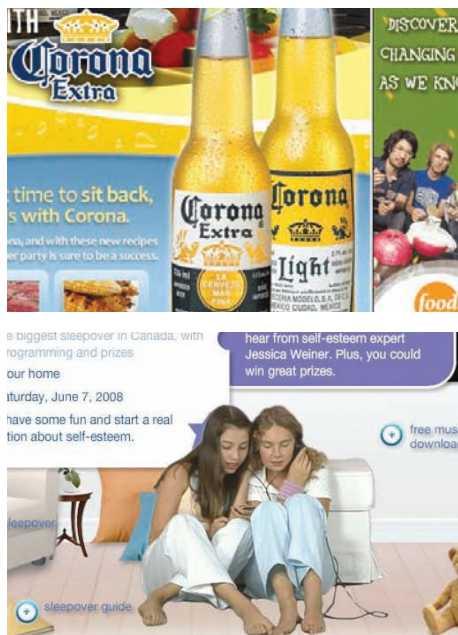
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Laird White, Director - Brand Partnerships at 416.332.4365 or lwhite@ctv.ca.



media aoy

Moving at the speed of media



BY JONATHAN PAUL & CAREY TOANE

In *strategy*'s first-ever juried Media Agency of the Year awards, our judges certainly had a lot to say about Canada's current crop of media agencies.

"What stood out for me from all the submissions was not the idea that was big for big's sake, or the plan that used non-traditional media because that's what gets the most noise, or the one that's never been done before," said Karen Lee, senior media manager at Coca-Cola Canada. "It was their insight into the consumer and the medium that made those plans stand out."

As the mediascape continues to change at lightning speed, we present the agencies that are keeping pace: Starcom MediaVest Group, Mediaedge:cia, PHD and MediaCom. We also crown a new Media Director of the Year. In the words of international judge Nandini Sethuraman, VP private label and brand strategy at Spencer's department stores in India, "There's a lot of great innovation happening in the media space in Canada, and that's very refreshing to see. Well done, all agencies!"

Matthew is always thinking about our clients' needs.

That's why we promoted him to Vice President, Strategy and Business Development, Enhancement Services. Being responsible for all of our Enhancement Services client management, it's no wonder Matthew Seagrim is always looking out for our clients. Helping them grow their businesses. He believes that great relationships are the start and the finish line for creating great work. **Imagine that.**



Neve boldly leads new media thinking

BY CAREY TOANE



Bruce Neve
president
Mediaedge:cia
Toronto

In the search for this year's Media Director of the Year, no name came up more often than Bruce Neve's. The new president of Mediaedge:cia was lauded as a highly creative and intelligent leader with an eye for nurturing relationships with suppliers and clients – as well as among his own staff.

"He still likes to be in the thick of it," says managing partner, connection planning Jef Combdon, whom Neve hired to lead the Molson business eight years ago. "He likes the planning and strategy and coming up with ideas, and it's welcome because he contributes a lot and inspires a lot of people to be like him."

Over his 12 years at Mediaedge, Neve has earned a reputation for bringing in new business and establishing new media partnerships. In 2002, he played programmer across the CHUM network's channels for an entire evening to create "Here's to you, Canada," a showcase of Canadians on the world stage and a platform to launch Molson's first post-"Rant" campaign (Neve brought in the business in 2000).

In 2005, he struck a deal with TSN on a "three-screen" program during the World Junior Hockey Championships that stretched over television, web and mobile – a rare accomplishment at the time.

This past year he worked with Facebook to get unprecedented access to member data for his

Molson Canadian and Coors Light clients.

"He's very smart, strategic and forward-thinking," confirms Lee Doyle, Mediaedge:cia CEO North America, who has worked with Neve pitching clients for the past half-dozen years. "Bruce has done a very good job as an evangelist for online media, for all the benefits it can bring to a client's communications plan, [and] has done a lot to increase the importance of online activity in the marketing communications mix for all of his clients."

A self-professed gadget-head and sci-fi fan – he is the proud owner of a *Battlestar Galactica* series box set – Neve is enthusiastic about emerging technologies. "We've been in a period of incredible change in the industry, driven by digital media and new consumer behaviour," he says. After Neve identified this opportunity for growth, he set about investing in his digital department to attract more business – a gamble that has worked thus far.

In the media business for over 20 years, Neve graduated with a degree in mathematics from the University of Waterloo. After eight years as VP media director, he left Y&R in 1995 to head up the media business at Saatchi & Saatchi. A year later he came back to GroupM to be part of the launch of Mediaedge:cia in Canada, and was groomed to take over from former president Bruce Grondin, with whom he's had a two-decade

long working relationship that earned them the nickname "the Bruces." Neve stepped into the role of president when Grondin retired in June.

Nobody in the office was surprised. "He was just a natural leader that everyone looked towards, and it was a given that he would be the successor," says Combdon. "He is very competitive, he's driven to win. He plays a lot of sports, and the same thing reflects on business. But he's not a bad sportsman; he's also there when you lose."

It might be too early to tell what Neve has brought to the agency as president, but Doyle says he's been good for morale. "He's very collaborative," he says. "If you're going to change the way people operate, and if you're dealing with bright, talented people, they need to be able to participate in setting the direction for the agency. And that's one of Bruce's qualities that I really admire."

Dominating digital domains

BY CAREY TOANE, WITH FILES FROM JESSE KOHL

This year marks *strategy*'s third annual search for Canada's best next-gen media minds. First, we invited media directors to nominate juniors who were breaking new ground in strategy or tactics. The nominees behind the most impressive plans were profiled in the June and July issues of *strategy*, and media company execs were then asked to vote on the top new talent.



Danny Shenkman
account supervisor
ZenithOptimedia, Toronto

This year's winner, Danny Shenkman, has made a name for himself in media with ZO's online media arm, Zed digital, making it a three-peat for Zenith and Team Boot.

Shenkman won on the strength of his one-day takeover of the AOL Canada homepage for Fox Home Entertainment to promote the DVD release of *The Simpsons Movie* in December. The first such customization at AOL Canada, the main page was "Simpsonized" from top to bottom. Even the AOL logo was transformed from blue to black, and the "O" replaced with Homer's favourite food, a donut. The page was washed in the familiar yellow background and the floating ad, banners and custom boxes all went with the theme, as did the Top Searches – with Homer Simpson at number one

and Itchy & Scratchy at number 10. Links throughout AOL drove users to simpsonsmovie.com.

"By all means there's a boldness and a confidence there," says Zenith CEO Sunni Boot, who first appreciated Shenkman's fresh eye when he tackled new business

ago. He took that on and was a fast learner, and curious."

Shenkman graduated in 2004 from the University of Western Ontario with a media studies degree, and his CV includes working for a congressman in Washington and roles with several Brunico Communications



pitching as a new employee. "Digital takes people who can self-start because it's groundbreaking all the time, especially two or three years

brands, including *Media in Canada*, prior to joining ZO in 2006. [Editor's note: we didn't vote.]

Brenda is always thinking and thinking and thinking...

That's why we promoted her to Vice President, Strategy and Measurement.

With amazingly in-depth measurement science and 1to1 marketing skills, Brenda Higuchi loves to look at all the details to get the big picture. To deeply delve into what makes us tick. She thinks so much, we worry that she'll blow her neurotransmitter-modulator synapse efficiencies. **Imagine that.**



VANCOUVERITE CREATIONISTS

CALGARIAN RABBITOPHOBES

M 25-54

WINNIPEGGER AIR-GUITARISTS

F 25-34

PRO-WRESTLING MONTREALERS



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Innovation with integration

BY JONATHAN PAUL

If integration is the name of the game this year, then Starcom MediaVest Group gets top marks. Headed by Lauren Richards, the agency set the bar for intelligent and innovative content integration initiatives by partnering Nintendo Wii's *Big Brain Academy* with Canwest's *Are You Smarter Than a Canadian 5th Grader?* for an initiative that was shortlisted at Cannes this year.

"The strategic fit was fantastic," explains Richards. "I don't believe in integrating by banging people over the head and doing it for the sake of it."

SMG's key to success is creative partnering, given the limited content available in the Canadian marketplace. "They continue to bring the opportunity – and the desire – to be more innovative," says Gaye McDonald, former VP marketing ventures/brand partnership, Canwest MediaWorks. "Sometimes you need your partner to challenge you." Starcom's momentum in

2008 was helped by significant new business wins, including the repatriation of Kellogg's and the addition of names like RIM, Samsung and WSPCA to its client roster. The agency also brought in some noteworthy talent, including Anne Myers, formerly of OMD, as EVP managing director and Joy Sanguedoce as innovation director.

Last year marked a reinvention process for the agency. "There's a lot we're doing differently, and a lot of new talent. We're really seeing the fruits of our labour," says Richards, who has been with SMG since July 2006. "I was thrilled with the product, the direction, where we've come from and where we're going with it, and the new business momentum that we have."

Another new venture for the agency was the launch of a Canadian captivation study that quantifies the ability of TV programming to deliver highly engaged viewers and drive recall. The index, borrowed from similar



Lauren Richards, third from top left, leads the Starcom team

studies south of the border, aims to create greater value for SMG's TV buying clients.

And given the state of the economy, value is growing even more important for marketers. Richards says it comes down to being inventive, and now that throwing money at a problem is no longer an option, that means original ideas. "That kind of thinking is where we want to push our agency more and more," she says.

Location: Toronto

Number of employees: 100

New hires:

- Anne Myers, EVP, managing director
- Alexandra Panousis, SVP, group strategy director
- Chris Saunders, SVP, group strategy director
- Joy Sanguedoce, innovation director

New business: Kellogg's, GM Search, RIM, Samsung, WSPCA, Flow, Bass Pro Shops, Chinese Lantern Festival

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Johnnie Walker



When investigating the opportunities for increasing Johnnie Walker consumption among the Chinese-Canadian community, Starcom found a New Years custom that aligned perfectly with the brand's positioning as the scotch of choice for successful and accomplished consumers.

Culturally relevant TV, radio and print ads were the foundation of Starcom's media plan, topped with a one-to-one brand experience that connected with consumers in their own language and culture. Starcom united the three linguistic subgroups of Chinese Canadians by leveraging a universally accepted Chinese New Year custom called *Fai Cheun*, in which red paper posters offer special greetings for wealth, good health, luck or success.

Starcom created two types of premium Johnnie Walker *Fai Cheun*, and distributed them inside Canada's highest-traffic Chinese shopping complex, located in Toronto, conveniently adjacent to a liquor store. Shoppers were greeted by models who spoke about key Johnnie Walker attributes in Cantonese and Mandarin. They could also have a personal *Fai Cheun* created by renowned calligrapher Guan Sui Sheng, before scooting over to the LCBO for a free scotch and green tea tasting.

The *Fai Cheun* experience created a sensation in the community, and the event was featured in Toronto's two largest Chinese daily newspapers. Consumers posted the advertising in their homes, stores, restaurants and businesses, promoting their personal connection with Johnnie Walker. Over 110,000 people – 17% of Toronto's Chinese-Canadian population – visited the calligraphy stations. For the Chinese New Year period, volume grew 44% and revenue grew 39% versus the previous year in Toronto's key Chinese communities.

Nintendo Wii



To launch Nintendo's *Big Brain Academy* game for the Wii system in the pre-Christmas frenzy, Starcom MediaVest Group needed to engage both moms and kids and had to do so on a restricted budget.

Given the educational nature of the children's game, the target market was alpha moms, rather than Nintendo's usual young male demo. Based on the insight that those who played with or saw someone else playing with a Wii were often motivated to purchase, Starcom went with an experiential television property that spanned both demos. The agency partnered Nintendo with Canwest Global on its Canadian production of the U.S. game show *Are You Smarter than a 5th Grader?*

Nintendo was integrated from the outset, from kids on the national casting tour playing *Big Brain Academy* while waiting to audition, to mentions in Global's news coverage of the tour and show promotion. Nintendo created Mii avatars of the Fifth Graders which appeared during the show and online. At the beginning of each episode, a 60-second feature showed the kids "warming up their brains" with the game, and when a contestant reached the \$25,000 question, the *Big Brain Academy* logo appeared on screen. Viewers playing at home via text message used a simulated version of the console to answer questions.

A sales lift of 53% was achieved during the airings of *Canadian 5th Grader*, with instant sales lifts achieved directly after the airing of each episode. Nintendo's market share grew 7% in October and another 5% in November, putting them at 48% share overall. The show met its aggressive weekly audience estimates and the program was shortlisted in the Cannes Media category.

Pogo



A staple in Quebec since 1962, Pogo has had minimal communication with consumers since 2001. As the frozen category exploded, the challenge was to make the brand more memorable and socially acceptable among teen boys – and increase growth by 5%.

The solution was to marry the snack-on-a-stick's unique style with the fact that guys love competing with their friends in games that are often simple and a bit ridiculous. Based on the campaign idea of "Be proud of your wiener," teen boys were challenged to demonstrate their Pogo pride in "Pogothons" by holding their Pogo in the air for as long as they could.

In the first, unbranded phase, Starcom created buzz by seeding the Pogo icon on street signs, T-shirts and chalk art in high-traffic areas. Seven- and eight-second Pogo images were flashed on MusiquePlus and Vrak, while random MusiquePlus camera pans caught teens holding their Pogos high.

Phase two incorporated branding to build up to the "Mega-Pogothon." Sticker poster pads were placed in skate parks and basketball courts, and boys then transferred them to their skateboards, lockers, etc. A mini-Pogothon at MusiquePlus was supported by brand videos, VJ mentions and promo spots. All branded elements drove to the website, where teens could sign up for the contest or play the online game. Live-to-tape capsules aired during the Mega-Pogothon and highlights were broadcast post-event.

Research illustrated that the Pogothon and the online game were particularly engaging, and tracking shows unaided awareness increased 22% in the corn dog category and over 300% in frozen food. The business goals are on track to be achieved.

On the leading edge

BY JONATHAN PAUL



Marketers looking to cross over from traditional media into the new media vanguard in 2008 did well to knock on the door at Mediaedge:cia.

The agency helped Molson Canadian and Coors Light overcome low brand acceptance and backlash in the social media space (see p. 87). In the first partnership of its kind, the media shop collaborated with Facebook on two sponsored groups for the brewer, sharing research and resources to solve age-verification issues and gain insight into how consumers use the space.

At the same time, MEC underwent a significant transition of its own: former president Bruce Grondin, an industry veteran of 35-plus years, passed the torch to Bruce Neve, his colleague of 20 years, in May.

In the current risk-averse economic climate, Neve points out that the biggest challenge in his new role has been continuing to convince clients that there's good ROI in advertising in traditional media, while harnessing the power of new channels responsibly and effectively.

MEC's philosophy of "active engagement" has equipped it to take on this challenge with aplomb, as has its investment in proprietary research to understand consumer behaviour. "While this type of environment breeds a lot of

caution," says Neve, "it can also breed an appetite for some strategic, smart risk-taking." And that's where data comes in.

GroupM's acquisition of St. Louis-based search marketing firm Outrider in February was such an investment, and has gone a long way to support MEC's approach with its clients. Search engine marketing, search engine optimization and advanced search capabilities in mobile, video, social and local

benefit of clients like Molson and Sears (see p. 86). "We're always looking for how to do more with less and get better results," says Neve.

This momentum attracted the attention of new clients including Energizer Canada, which joined MEC's client roster in October 2007.

"There's been a really good level of engagement," says Kent Hatton, brand group director for Energizer Canada. "Our strategic

Left to right: managing partner Tracy Bellamy; MediaLab manager Sharon Dixon; managing partner Jef Combdon; VP Michael Dougherty; president Bruce Neve; SVP David Crammond; managing partner & director Rodney Perry; managing partner Niall Mulholland; VP managing partner Alice de Boer

It's fun when you're involved in a business that has a lot of change, **and you're actually inventing new ways of doing things**

media have been integrated into all of MEC's offerings, and according to Neve, the search practice is growing like crazy.

"There's lots of opportunity in this country," he explains. "Search [here] is underspent, I think, versus in the U.S."

Investing in search and digital has given MEC a better understanding of social media and user-generated content behaviours – a major accomplishment for the agency in 2008.

That learning has also enabled it to hone a position on the cutting edge and exploit the new channels for the

thinking is well aligned, and they certainly understand the essence of our brand."

As for the future, MEC's focus will be on continuing to diversify its service offerings and further understand and leverage new media avenues.

"It's fun when you're involved in a business that has a lot of change, and you're actually inventing new ways of doing things," says Neve.

Location: Toronto

Number of employees: 112

Notable hires:

- Rodney Perry, managing partner, director MEC Interaction
- Niall Mulholland, managing partner, connection planning
- Cindy Worsley, communications strategy director

New business: Energizer, Schick, Playtex, Weight Watchers, Skyy Vodka, Paramount Vantage

Corona

CORONA ON THE DOCK

CORONA ON THE GRILL

MAPLE & LIME MARINATED GRILLED SCALLOPS

1 lb	sea scallops	400 g
2 tbsp	maple syrup	30 ml
2 tbsp	olive oil	30 ml
1 tsp	Dijon mustard	5 ml
1/2 tsp	grated lime peel	2.5 ml
1/2 tsp	sea salt	2.5 ml
1/2 tsp	sambal oelek or hot chili paste	2.5 ml
1/2 tsp	lime cut into wedges	
1	juice of 1 lime (use this before serving)	

1. Combine marinade ingredients in large bowl. Remove scallops and pat dry with paper towels. Remove scallops from marinade. Marinate scallops in fridge overnight or at least 4 hours, stirring occasionally.

2. Remove scallops from marinade. Season the scallops in pairs on double wooden skewers that have soaked for at least an hour in water. Scallop skewers should be grilled on high for a few minutes on each side. Season lime over scallops when they are almost finished grilling. Serve hot. Serves seven.

LIME MARINATED LAMB

1	leg of lamb	250 ml
1 cup	olive oil	125 ml
1/2 cup	freshly squeezed lime juice	5 ml
1 tbsp	black pepper/cornmeal	60 ml
1/4 cup	fresh rosemary	10 ml
2 tbsp	fresh ginger	
4 cloves	garlic	
2	onions	
4	limes	
	salt and pepper to taste	

1. Place all ingredients in a large resealable bag. Marinate in the fridge for 24 hours.

2. Remove the leg of lamb from the bag a few hours before cooking to allow the meat to come to room temperature. Season with salt and pepper.

3. Cook lamb on grill for 45 minutes or until desired doneness. Serves at least 4.

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Corona wanted to broaden its association beyond memories of Mexico. Tapping into the busy 24-to-39 demo's desire to make the most of its downtime, Corona sought to expand its niche to become the beer of vacations, general relaxation and escapism.

To do that, Mediaedge:cia had to mastermind Corona presence wherever the consumer was either taking a break or thinking of one, increasing its association with entertaining at home, relaxing at the cottage or hitting up a patio on a nice summer day.

MEC formed a partnership with Alliance specialty channels to create special Corona-branded vignettes featuring Trish Magwood, the host of *Party Dish*. These vignettes ran throughout programming that fit with the core demographic, with an emphasis on home entertaining programs. A microsite on foodtv.ca featured backyard entertaining tips and recipes.

Working with Molson sales, Mediaedge:cia developed a full patio domination program, placing Corona-branded Muskoka chairs, tables, tiki bars, thatch umbrellas and misting palm trees to transform licensed patios into mini-oases. To increase impact, branded weather-triggered "ideal patio weather" alerts ran on radio and online via the Weather Network.

Mediaedge:cia also formed a partnership with *Cottage Life* magazine, with Corona presence and contests at the Spring *Cottage Life* Show and full-page ads and recipe pages in the magazine and on cottagelife.ca. A removable sticker insert to mark key holidays in the *Cottage Life* calendar with a tiny Corona label created a direct link with consumers' downtime moments.

Finally, Mediaedge:cia added an extensive OOH buy skewed to licensed patios, beaches, cottage country escape routes and key points of retail.

Corona's share continues to grow, as does its brand/ad recall and association with relaxation.

ister

How do you speak to a land with two official languages, hundreds of dialects and a citizenry pulled from all corners of the globe?

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Wishing you continued success, your friends at

hmv

Sears Canada



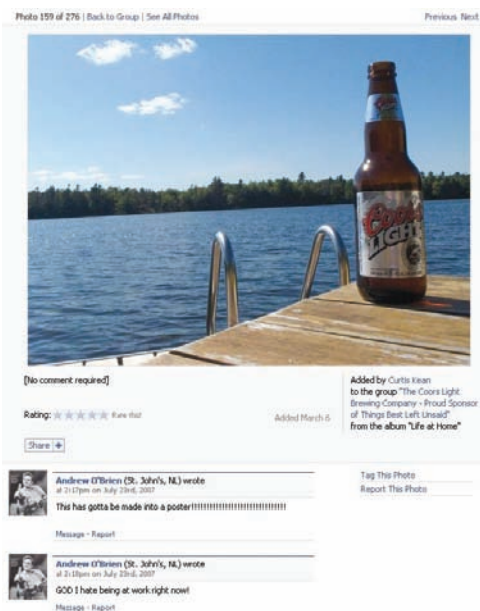
Rather than buying media to support Sears' enhanced electronics departments, Mediaedge:cia chose to sell it instead.

Canwest Media was given exclusive access to Sears' media assets to promote Global TV's new fall schedule. The message – "The best way to experience Global's fall shows is on an HDTV from Sears home electronics" – appeared on in-store window displays, showplace zones and aisle panels, weekly Sears flyers, in-store announcements and sears.ca and e-newsletters. As well, a 30-minute HD reel of new programming ran on the TVs in Sears electronics departments.

In return, Canwest delivered 20-second promos for Global programs with key Sears and vendor messaging, a four-page glossy insert with Sears messaging and Sony and Panasonic ads, distributed via Canwest newspapers and street hawkers wearing Sears/Global outfits. *Entertainment Tonight Canada* created a custom 30-minute prime-time program covering Global TV's new fall programming, of which Sears was the exclusive sponsor. A contest featuring Sears prizes was pre-promoted via on-air spots, newspaper ads in the largest Canadian markets, on canada.com and in a monthly newsletter to canada.com subscribers.

Over 90% of the English-Canadian public was engaged by the program, Sears electronics sales increased 20% and over 98,000 people entered the contest. Sears also collected over 3,000 names of people who would like to receive more information about home electronics.

Molson



When Molson saw that its male legal-drinking-age-to-29 target was spending more time on social media sites like Facebook, the brewer wanted to test this channel to connect with its consumers.

To avoid backlash and/or low acceptance of brands and advertising, Mediaedge:cia and Molson conducted an in-depth analysis, observing and interacting with consumers live within Facebook. Based on their findings, they developed a plan for two sponsored groups, one for Molson Canadian and one for Coors Light. In exchange for a media commitment to drive traffic to these groups, Facebook provided full access to back-end data and programming resources, category exclusivity and assistance in the creation of a new age-verification method linked directly to users' profile data.

Working with the Molson marketing team and key agency partners, Mediaedge:cia developed consumer activation plans and created a template for the creative agencies to follow that would leverage all the tools within the Facebook environment. The Molson Canadian Intern for a Day contest encouraged users to upload video applications that were voted on by the group's members. The Coors Light Name that Caption contest invited users to post captions for an off-the-wall picture, and received over 800 posts. The Coors Light Action Sports Video contest asked users to post videos of action sports feats, and the winner was featured on MTV.ca.

Within a short time, Molson's two groups became the largest Canadian-sponsored groups on Facebook, nearing 50,000 active members and amassing over 1,500 photo posts, 150 video uploads and 3,000 posts on the walls and discussion boards.



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*Source: ComBase 2005 National Study

Blazing trails

"What a year!" says Alain Desormiers, president of Montreal-based Touché!PHD, of 2008. "We had incredible growth."

PHD added nine clients to its roster, including Cirque du Soleil, Société des Alcools du Québec and New Balance. "There's been a lot of momentum," confirms Fred Forster, president of Toronto-based PHD. "There's been a coming together of the PHD network, which washes over us in a positive way and energizes everybody."

Since the merging of PHD and Touché! in 2004, the global PHD network has grown from three offices in North America and the U.K. to include continental Europe, the Middle East and Africa.

Here in Canada, the partnership has been paying off. "When we decided to put our two agencies together, Alain and I agreed that there was a niche for us to fill," explains Forster. "There wasn't really, as far as we could see, an agency that was truly integrated, with English and French."

Both Forster and Desormiers acknowledge that one of PHD's challenges in managing its growth is finding and keeping the best talent. The agency is one of the few media shops to invest in creativity with workshops and company-wide exercises. Passport



to Innovation is an 18-month management-level program that was developed to foster creative-thinking skill-sets within the agency.

Balancing art and science, PHD also uses innovative tools and technologies to ensure it produces work based in strategic thinking, with a seamless connection to creative.

In 2006, it began introducing clients to neuroplanning – a proprietary process developed by PHD in the U.K. It gains insight into consumer thought and behaviour through neuroscientific methods combining psychology, psychophysics, fMRI (functional Magnetic Resonance Imaging) and marketing skills. And on the data management front,

this year PHD started using the new Eloda Protocol web tool – launched by Montreal-based Eloda in February – which is designed for real-time tracking and management of TV ads.

That kind of pioneering work, in tandem with stand-out creative such as the Quebec Foundation for the Blind effort that was shortlisted at Cannes and Dove's Sleepover for Self-Esteem, has helped drive new business growth over the past year. "They've really demonstrated the value that they add," says Alison Leung, marketing manager, hair and deodorant, Dove Canada. "They want to try new things, and they really want to be trailblazers."

"You can't rest on your laurels," says Forster. "If you're standing still, you're going to get passed."

BY JONATHAN PAUL

Locations: Toronto, Montreal

Number of employees: 148

New hires:

- Alex Gillespie, account director
- Angela Genovese, account supervisor
- Chi Ip, account supervisor
- Mai Duong, digital strategist
- Thucloan Lieu, digital strategist
- Stephane Hue, SEM strategist
- Miriam Bernath, research
- Lindsay Durrant, account manager
- Vanessa Porter, account manager
- Ryan Gilroy, account manager

New business: Belron Canada, Olymel, New Balance, Cirque du Soleil, Agropour, Structube, CMC Markets, Certified Management Accountants (CMA), Société des Alcools du Québec

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Booking deadline: Dec. 4.

Dove



The Dove Self-Esteem Fund (DSEF) encourages women of all ages to feel beautiful. To bring that message to life, PHD had to encourage mothers and daughters to participate in the Dove Sleepover – created by Toronto agency Capital C – while driving awareness of DSEF.

Through partnerships with Corus Entertainment and Astral Media, Dove issued a national invitation to consumers to visit dovesleepover.ca/soireedove.ca and get everything they needed to host or participate in a Dove Sleepover – from expert advice to exclusive PJ pants and music downloads. Over the course of the four-month program, PHD employed broadcast, online and magazine advertising and even a three-page feature in *Parents Canada* to promote the event.

On June 7, five networks simultaneously broadcast the Dove Sleepover for Self-Esteem, with programming hand-picked by PHD to support the brand messaging. In English, that meant movies suited to each network's audience, such as *Broken Bridges* on CMT and *Sisterhood of the Traveling Pants* on YTV. In French, a series of top-ranked shows including *Pièce d'identité* and *Mets-toi à ma place* were paired with the French-language broadcast premiere of *High School Musical*.

During commercial breaks, moms and daughters discussed issues affecting young girls with global DSEF ambassador and acclaimed self-esteem author Jessica Weiner, in a series of custom segments. In French, segments featured Quebec celebrities, moms, daughters and Dove Self-Esteem expert Marie-Claude Lamarche sharing their personal stories.

The Dove Sleepover was an overwhelming success, earning 11 million impressions. Over 30,000 Canadians registered their own sleepovers, and a post-event survey indicated that 83% of mothers respected Dove more because of their support, and that such events made 62% of them want to purchase more Dove products.



= CONNECTED SERVICES

broadcast

audio

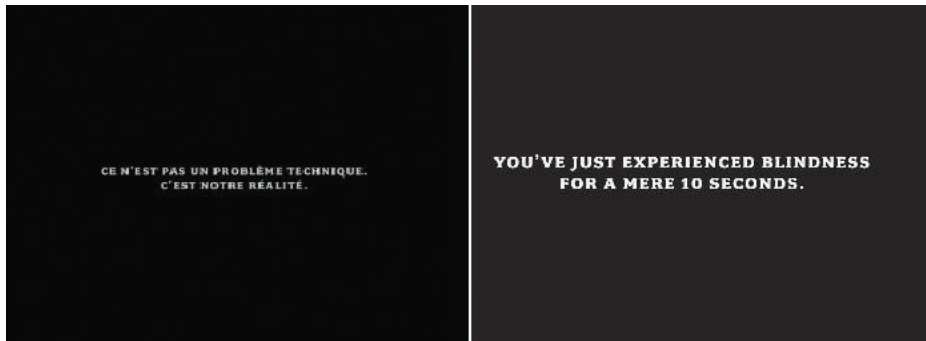
video

print

post

interactive

Quebec Foundation for the Blind



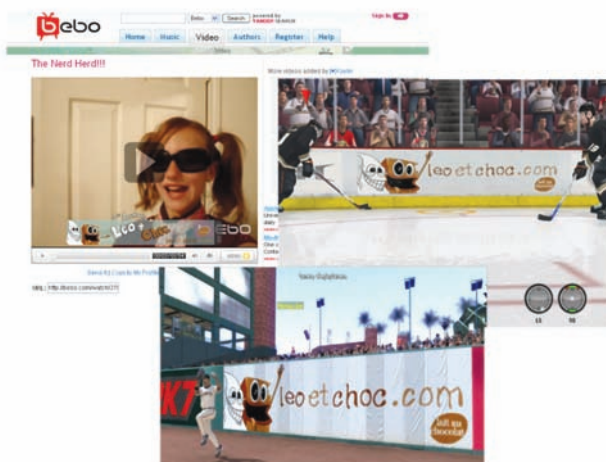
Research showed that the number one factor affecting quality of life for the blind is social rejection. To combat that stigma, PHD based its strategy on the insight that the best way to increase social acceptance was to have people experience the reality of blindness.

To accomplish that, they employed the element of surprise. Consumers would receive the foundation's message where they least expected it – during television programming rather than in a commercial break. To be powerful, the concept needed a high-adrenaline environment where consumers would be greatly disappointed to miss the visual support of the television program.

In Canada, that meant hockey. PHD executed the stunt during NHL news coverage on French Canada's most-watched sport channel, RDS. During primetime news, the TV screen blacked out while the sound continued to transmit as usual. After 10 seconds, a text appeared explaining that it was not a technical error, but rather a taste of what it's like to be blind.

To avoid backlash, the stunt ran only once, with the agency team working directly from the station studios. It resulted in an increased number of calls for donations, as well as trade and mainstream press and a YouTube posting that became one of the most-watched videos in the Nonprofit and Activism category. The campaign was a finalist in the Public Service category at Cannes.

Leo & Choc



In Quebec, chocolate milk was seen as something strictly for little kids. To get past that perception, Parmalat and BBDO created the animated characters Leo & Choc to entertain, engage and drive the 12- to 34-year-old target to an interactive website engineered to make chocolate milk cool.

To break through to this discriminating and savvy target group, PHD brought Leo & Choc to life in edgier, more mature media environments: cinema, print, online social networks and instant messaging, as well as video-game integration and iPod, wallpaper and mini-clip downloads.

The campaign launched with three 15-second cinema spots during the run of *The Simpsons Movie*. Print focused on free dailies and weeklies, such as *Voir* and *Metro*. The in-game advertising component integrated virtual billboards within Xbox 360 video games. Within social networks, PHD employed a new advertising format, a semi-transparent animated super above the selected video that gave the viewer a choice of clicking to follow Leo & Choc to their microsite or continuing to view the chosen video. A unique cost-per-engagement pricing model was introduced for this placement, instead of paying on a CPM basis.

Within five months, chocolate milk consumption had increased by 5%. Visits to the website increased by 234% vs. the previous campaign (more than 290,000 visits) and fans created over 28,000 animated clips, which received 103,000 votes. The campaign generated extensive blog coverage and Parmalat redesigned its chocolate milk boxes to feature the cartoons.

Honourable mention: MediaCom

Our judges put MediaCom in the top four for its outstanding media plans for Pfizer, Rogers Wireless and TD Canada Trust. To view their cases, go to aoy.strategymag.com

The process

This year marks the first time media agencies submitted to a juried process for Media Agency of the Year. Previously, winners were determined by a straight poll of network, magazine and other media company execs from across the country. This time around, following the Agency of the Year model, their votes were used to select a shortlist of 12 top media agencies: Carat, Cossette Media, Genesis Vizeum, M2 Universal, MediaCom, Mediaedge:cia, Media Experts, Mindshare, OMD, PHD, Starcom MediaVest Group and ZenithOptimedia.

Each shortlisted agency was asked to submit three case studies outlining media plans for three different brands over the past 12 months. (One shortlisted agency, Genesis Vizeum, was regrettably unable to complete the

submission and withdrew from the competition at the eleventh hour.)

Next, we chose the judges. The strategic panel was made up of six marketers, one of whom was an international judge, while the creative panel comprised media company execs and senior media agency representatives (not on the shortlist). Working in isolation, the judges gave each agency's submission an overall score of zero to 10 based on strategic insight and the ability to execute creatively, as well as versatility across media.

The cumulative scores from the creative and strategic judges were then totalled and averaged, with equal weighting, omitting any conflicts of interest. The agency with the highest final score was the winner.

The scores

And now the part you've been waiting 16 years for: a full spread of the judges' averages that determined the 2008 Media Agency of the Year.

Creative		Strategic		Overall	
Starcom MediaVest Group	9.33	Starcom MediaVest Group	8.62	Starcom MediaVest Group	8.98
Mediaedge:cia	9.15	OMD	7.65	Mediaedge:cia	8.33
PHD	8.15	Cossette Media	7.60	PHD	7.81
MediaCom	8.13	Mediaedge:cia	7.50	MediaCom	7.76
Carat	8.05	PHD	7.47	Carat	7.63
ZenithOptimedia	7.75	MediaCom (tie)	7.38	ZenithOptimedia	7.57
Mindshare	7.70	ZenithOptimedia (tie)	7.38	OMD	7.54
OMD	7.43	Media Experts	7.37	Cossette Media	7.49
Cossette Media (tie)	7.38	Carat	7.20	Media Experts	7.38
Media Experts (tie)	7.38	M2 Universal	7.08	Mindshare	7.24
M2 Universal	7.03	Mindshare	6.77	M2 Universal	7.06

Strategic panel



Susan Bowman

Senior VP marketing, Thomas Cook Canada, Toronto
Susan oversees a team of 16 responsible for marketing and advertising efforts – including strategic marketing, digital marketing, advertising and promotions, brochures and flyers – for Thomas Cook Canada's 14 brands, which

include Sunquest Vacations, ALBATours, Holiday House, Tours Maison, Network, Encore CruiseEscapes, Intair, Fun Sun Vacations, Boomerang Tours, Last Minute Club and others. With over 25 years' experience in the travel industry, she has held senior executive positions in the wholesale and retail sectors.



Judy Davey

VP marketing assets, Molson Canada, Toronto

Judy oversees a team of over 30 individuals in the areas of research, media, relationship marketing, sports sponsorship and events and promotions. She's an expert in the field of integrated media planning, sports broadcast

rights negotiations and harnessing the Internet to deliver brand messages and experiences to targeted audiences. Judy is chair of Fantasy Sports Network, Canada's foremost online sports fantasy pool destination. She joined Molson Canada 21 years ago.



Karen Lee

Senior media manager, Coca-Cola Canada, Toronto

Karen is responsible for the development of all brand media plans, and leads the 2010 Vancouver Olympic Games media activation. Karen joined Coca-Cola in 2000 as the regional media manager for Eastern Canada, with

responsibility for all locally purchased media. Since her role expanded to include Western Canada, she has logged miles to every corner of this country, from Prince George, B.C. to St. John's, Nfld.



Anne Maclean

Media and communications manager, Procter & Gamble Quebec, Toronto

Anne is responsible for P&G's corporate media buying and communications planning for Quebec. In her role she has spearheaded groundbreaking media integration programs

in the francophone market, such as *Star Académie* and *Destination Tendance*, a series of "showmercials" for brands including Nice 'n' Easy, Pantene, Olay, Cover Girl and Crest. Anne started her career on the agency side at Weis & Associates Advertising, a small full-service ad agency in Toronto, in media and account services. She joined P&G in 1992.



Nandini Sethuraman

VP private label and brand strategy, Spencer's, India

Since joining Spencer's, Nandini has successfully spearheaded the retailer's repositioning and visual identity initiatives, along with building a powerful private label program. She was previously head of marketing for

IKEA Canada, where she set up a successful Canadian marketing program that included the introduction of the well-recognized "Swedish voice" radio campaign. She has over 15 years' experience working with blue-chip consumer brands such as Pepsi, Hershey's, Nestlé and Kraft, in Canada as well as in global markets including the Middle East and India.



Paula Tillmann Peirce

Professor of advertising, School of Business, Sheridan Institute of Technology and Advanced Learning, Toronto

Before joining Sheridan in 2007, Paula taught and developed curriculum for Centennial College – Centre for Creative Communications in the advertising and media

programs. Before turning to teaching, Paula held senior roles in the media advertising industry at Torstar, M2 Universal, McCann Erickson and Axmith, McIntyre Wicht.

Congrats OMD on being shortlisted for Media Agency of the Year.
Here's to hoping you clean house at the awards!

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Creative panel

media **ao**y judges



Catherine Bridgman

Formerly SVP marketing ventures, Canwest Broadcasting, Toronto

Over four years at Canwest, Catherine spearheaded custom multi-asset campaigns for advertisers in Canada and the U.S. With over 25 years' experience, Catherine started her career in TV distribution, and proceeded to roles in research, publishing, brand development and marketing with Brunico Communications, Quebecor Media and Tribute Entertainment Media. She left Canwest last month.



David Cairns

Director of communications planning, Dentsu Canada, Toronto

David joined Dentsu in 2003 and created the agency's media group, whose accounts including Toyota, Lexus and Canon Canada. David started the media operation at Chiat/Day (now TBWA) in 1988 and spent seven years there as VP media director. He then launched David Cairns & Company, which became the Toronto office of Carat North America, and Asylum Thinkgroup, a strategic consortium of media executives. He has been named one of *strategy's* top media directors four times.



Laura Gaggi

President, Gaggi Media Communications, Toronto

As owner of Gaggi Media for the past 16 years, and with over 30 years of media experience, Laura's passion for the business has generated recognition for her creative integrated media solutions. Gaggi Media is an award-winning strategic media planning and buying company that handles accounts including the *Globe & Mail*, Hilton Hotels and Dr. Oetker.



Jeff Marchand

President/principal, Priority:Media, Toronto

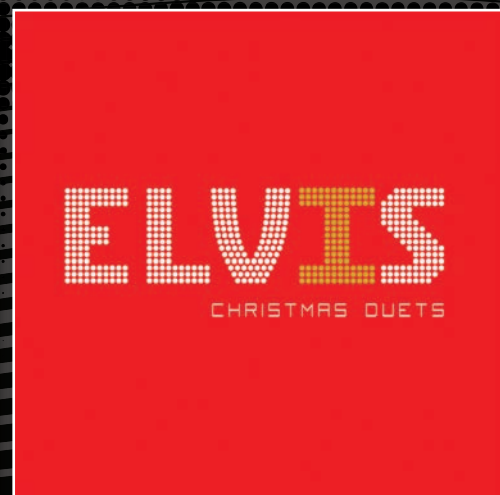
In 2006, Jeff founded his media intelligence company to train, inspire and instill confidence in marketing departments in a critical segment of their advertising initiatives. Clients include Diageo Canada, Frito-Lay and H.J. Heinz. For 15 years prior to starting his own company, Jeff was at Leo Burnett/Starcom, where he progressed to become Canadian SVP and GM.



Frédéric Rondeau

Media director, Bos Montreal

Frédéric was appointed media director after four years at Bos, which handles media planning and buying for clients including Fido, Loto-Québec and Couche-Tard. Previously he spent four years at BCP and ZenithOptimedia. It's easier to list those businesses he *hasn't* worked on: Turkish foie gras, aromatherapy toilet paper and waste-fuelled mopeds.



CONGRATULATIONS M2 UNIVERSAL ON YOUR NOMINATION
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BY TONY CHAPMAN & KEN WONG

The next MBA

The Renegade CMOs tackle the burning issue of raising the next business leaders, and once again end up challenging the industry to rally around Brand Canada.

Ken: I often find myself “advising” the agency business what to do. I think turnaround is fair play, so here’s a problem for you: In the 1990s, Queen’s took some bold moves when it offered video-conferenced MBAs, went to a full-fee pricing model (increasing prices tenfold!) and decided to deviate from the one-size-fits-all MBA to offer a series of different “brands” of MBAs to accommodate different needs. We made a whack of changes to curriculum, facilities and the like to support those moves.

we can win on a global stage – areas where intellectual capital and creativity are valued over brawn. How can Queen’s adapt for the new world without this plan?

University is where the heads, hearts and hands of our future talent, the lifeblood of our country, will be shaped. It can’t act in isolation; it has to be part of a choreographed plan involving the public, private and educational sectors.

As I see it, our country’s direction embodies the exchange between Alice and the Cheshire Cat in *Alice in Wonderland*:

subsidizing the economic development of other nations. That’s one of the reasons why we went to the full-fee model.

I know it sounds clichéd, but we really do need to bring government, business and academia to a pow-wow and segment the economic parties on a sector-by-sector basis. Otherwise, the so-called dialogue ends up with another motherhood statement about the need to focus on technology, blah-blah-blah.

Let’s be real renegades and actually make something happen so that the



Let’s be **real renegades and actually make something happen** so that the marketing industry in Canada does not go the way of auto manufacturing

Queen’s prof Ken Wong wants Canada to create a world-class marketing competency

And it worked. Our PR coverage, ratings, applications, placements and customer (student) satisfaction ratings went through the roof. But success brought emulation, and now many other programs offer the same features. Some even offer things that we don’t.

It’s time for the “next” MBA and BComm innovation. So here’s my question: Since our value proposition is not about “granting degrees” but rather about “accelerating careers,” what would the renegade CMO advise us to do in terms of identifying the next “career-enhancing innovation in business education”?

Tony: Canada continues to be a hewer of wood, so to speak, a resource- and commodity-dependent economy rather than a country recognized for our ability to solve the world’s future problems, not simply fill their gas tanks. We need a vision and a fully funded strategic plan for this country that identifies the areas in which

Alice asks, “Would you tell me, please, which way I ought to go from here?”

“That depends a good deal on where you want to get to,” said the Cat.

“I don’t much care where,” said Alice.

“Then it doesn’t matter which way you go,” said the Cat.

Ken: I think you just identified why we have a brain drain in this country. People may not like to hear this, but the market Queen’s and other B-schools serve is not just Canadian business. We have to practise what we preach, and that means we are in global business just like everyone else.

So what happens? The U.K. has a plan and a vision for fostering creativity and innovation, which leads firms to go there and flourish. Guess where any tuned-in, creative and innovative graduate wants to be? And here’s the kicker: they leave after enjoying a publicly funded education, which means our tax dollars end up

marketing industry in Canada does not go the way of auto manufacturing. Let’s become the place with a national plan to create a global competence in marketing.

Tony: In doing so, let’s not just stop the brain drain, let’s reverse it. We should be recruiting the best minds around the world and bringing them to Canada to help us build a world-class creative industry. Let’s brand Canada for what we are: a multicultural, tolerant society, supported by a great social system, a balanced budget and deep resources the world will treasure in the next 50 years.

Ken Wong is a career academic at Queen’s School of Business who wedges consulting between classes and speaking gigs. **Tony Chapman** is an entrepreneur/career brand guru and founder of Toronto-based agency Capital C. Both are legends (according to the Marketing Hall of Fame).



BY WILL NOVOSEDLIK

Mind the gap...

There is a saying that goes "The anticipation is always greater than the actual event." In the vernacular of consumer culture, we call this "lunchbag letdown."

It happens all the time in advertising, package design and any other medium of persuasion. The burger on the billboard is always juicier, and its toppings crisper, than that greyish patty and its limp bunmates on your plate.

This is the *raison d'être* for a brand experience program. When you break experience down into the three components of perception (the expectations you have before you buy), interaction (what happens when you experience the product) and recollection (how you feel afterwards), you are taking the first step on the road to preventing lunchbag letdown.

Traditionally, companies have spent most of their marketing money on image and perception – 80% or more, in fact – and very little on recollection. A recent study in the *Journal of Experimental Psychology* by Leaf Van Boven of the University of Colorado at Boulder and Laurence Ashworth of the Queen's School of Business ("Looking Forward, Looking Back: Anticipation is More Evocative than Retrospection") seems to support this habit with evidence that people report more intense emotions during anticipation of emotional events than in retrospection.

In other words, you get a lot more juiced thinking about your next burger than you do thinking about your last one. That's what makes advertising and packaging so effective. At their best, they manipulate emotional arousal when we are most susceptible.

What they can't do is win us back after expectations are not met. But that's what brand experience is for. It aligns the promise with the delivery.

Sometimes perceptions and experiences align, but not often. They align when the agency builds its campaign around a brand

truth and the experience delivers it. One excellent example is Target's campaign for Newfoundland and Labrador Tourism. Based on the genuine experience of travelling off the beaten track, Target painted Newfoundland and Labrador as creative, smart, hip and quirky. From the hybrid font used in the logo to the heart-tugging music and awe-inspiring landscapes in the TV spots to the warm and welcoming people, Target captured the soul of the place.

They created an emotionally compelling perception, which in turn created convincing returns. At a time when tourism was at low levels across North America, N&L saw 1.2% more visitors and 4% more non-resident air visitors and a 2.7 rise in accommodation occupancy levels over 2007.

Travel & Leisure magazine named it one of "40 trips that will change your life" and visitors raved: "Paradise found!" "Newfoundland is one of the most awesome places in Canada. The water, the mountains, the fish, the whales, the icebergs and the wonderful people!" "I'd move to Newfoundland in a heartbeat! The people are friendly, the food great and the scenery breathtaking." Bingo! Perception, interaction and a damn fine recollection, all lined up.

The gap in emotional intensity between anticipation and retrospection, to use terms from the Van Boven/Ashworth experiment, can also be upended by a "moment of truth." This is a situation in which a mistake is overturned by a "delight tactic" – an act that exceeds the customer's expectation.

Here's a Christmas story for you. My business partner ordered a down jacket from Lands' End for her husband. She received it the week before Christmas, but they sent the wrong size. The customer care rep, Molly, called my partner at home for three days trying to figure out how to get the right size to her in time for Christmas. The best she could do was



Boxing Day. Molly felt so badly that she sent an apology and a gift card worth \$100 a week later.

In this case, the perception was created by the Lands' End website, which states: "If you're not satisfied with any item, simply return it to us at any time for an exchange or refund of its purchase price. We mean every word of it. Whatever. Whenever. Always. Guaranteed. Period."

They didn't need to send a gift certificate to live up to the guarantee, but Molly sensed disappointment and responded with an over-the-top gesture. As a result, my partner is now a devoted customer.

Both Lands' End (sounds like a place in Newfoundland, doesn't it?) and Newfoundland and Labrador spent their "perception" budget wisely, but only because they were able to deliver. Wish that more brands acted that way.

Target's ads delivered the tourists, and The Rock delivered on the experience promise

Will Novosedlik is a partner at Chemistry, a brand management consultancy that bridges the gap between management consulting and creative consulting to drive competitive advantage for clients in North America, Europe and emerging markets. He can be reached at will@chemistrybranding.com.

BID FOR SURVIVAL

Taxi ECD Steve Mykolyn spent the summer lurking around Ontario Place with a black duffle bag. It's not what you think: the bag contained 15 Below jackets, created by Taxi last year to keep the homeless warm with an ingenious self-regulating insulation technique (you stuff it with newspaper). Mykolyn was braving the dark looks reserved for stalkers in order to stockpile 15 celebrity-signed jackets earmarked for a fundraising auction. And the stars were surprising cool about it. "You the coat guy?" asked Robert Plant, who approached the increasingly apprehensive Mykolyn at a party to offer aid for the 15 Below Project. Luminaries from the film world are also on board: one jacket is signed "stolen from Norman Jewison," who also sent signed copies of his book and films (and, mysteriously, a jar of maple syrup). Since Taxi's effort to coat the homeless has the support of rival titans like Frank Palmer (who agreed to help in order to goad industry participation), we thought you'd all like to get in on the action. So get ready to place your bets, er, bids.

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CRYING?**

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As part of the 15 Below Project, TAXI is holding an auction on eBay®. Up for grabs are signed 15 Below jackets and memorabilia from Robert Plant, R.E.M., Rush, Kim Cattrall, as well as lots of other celebrities. All proceeds will go towards keeping the homeless warm this winter. The auction runs from November 15 to 30, and it goes without saying, this is a great cause. So get your mouse fingers out, and get ready to kick serious, heavyweight, advertising butt.

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*Source: comScore Inc. Canada, All Locations, July 2008, Ad Network Reporting



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